MUSICAL COURIER

Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, AUGUST 1, 1937

Price 20 Cents

Photo by Ray Lee Jackson, N. Y.

JESSICA DRAGONETTE

Radio and Concert Soprano

Continues Weekly Broadcasts Over Columbia Network During the Summer Season

EDWARD JOHNSON AT THE LIDO, VENICE.

The Metropolitan general manager is shown in the center of a group of friends, "snapped" by Stella Saxton, Rome correspondent of the Musical Courier.

THREE PRINCIPALS

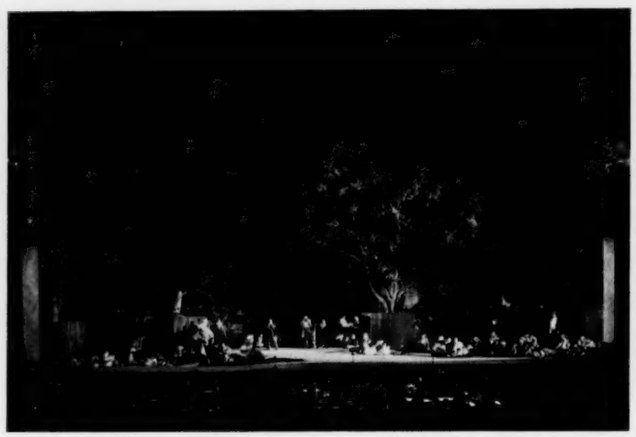
of the Carmen performance at Hollywood Bowl on July 15. Left to right—Pietro Cimini, conductor; Alfredo Gandolfi, formerly of the Metropolitan Opera, who sang; Armando Agnini of the San Francisco Opera, technical and staff director of all Bowl operas.

GLADYS SWARTHOUT and FRANK CHAPMAN,

her husband, arriving in Venice, are greeted by autograph hunters and Count Micheroux. (Foto Ferruzzi-Venezia.)

FROM THE STAGE.

A part of the Hollywood Bowl crowd of 16,000 photographed during the intermission on the opening night, July 13. Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, directed. (Photo by Otto Rothschild, Hollywood.)



SCENE FROM THE THIRD ACT

of Carmen, given at Hollywood Bowl on July 15 with Bruna Castagna (Carmen); Sidney Rayner (Don Jose); Perry Askam (Escamillo); Grace Omeron (Micaela); Los Angeles Philharmonic Orchestra (Pietro Cimini, conductor). An audience of 20,000 was present. (Photo by Otto Rothschild, Hollywood.)

AT THE HOLLYWOOD BOWL BREAKFAST

on July 13. Left to right—Mrs. Leiland Atherton Irish, executive vice-president and secretary, Southern California Symphony Association; Vladimir Golschmann, who conducted July 13 and 16; Pietro Cimini, conductor of Carmen; and Bruna Castagna, who sang Carmen on July 15. (Photo by Otto Rothschild, Hollywood.)

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

RUTH BRADLEY
PIANO INSTRUCTION
ACCOMPANIST and COACH
817 Steinway Hall, N. Y. C. Tel. CIrcle 7-2916

JUNE BURGESS
29 West 87th Street,
New York, N. Y.
Tel. SChuyler 4-6892

JOHN CAMPON
TEACHER OF VOICE
NO VOICE ACCEPTED unless definite vocal progress can be assured. Pamphlet sent on request.
156 W. 72nd St., New York. SUsquehanna 7-0197

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

MME. JOHANNA BAYER-LEE
ART OF SINGING
TONE PRODUCTION—DICTION—REPERTOIRE—STYLE—COACHING
Studio: 502 W. 113th St., N. Y. CAthedral 8-1096

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
817-18 (new studio) Carnegie Hall, N. Y.
Appointment by Telephone—CIrcle 7-1472

PHILIP MITTELL
Teacher of many distinguished symphony, quartet and concert violinists. Coach to artists of radio, theater, screen and concert hall.
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

MILLO PICCO
Teacher of Singing and Coach
Leading Baritone, Metropolitan Opera Co. vacationing in Europe until Sept. 15. Accepts serious students only. Apply Secretary, Hotel Dauphin, Broadway at 67th St., New York. TRa. 7-2200

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
14 West 68th Street, New York
TRafalgar 7-8993

LEO BRAUN
VOICE—REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

EDGAR SCHOFIELD
Member of the
AMERICAN ACADEMY OF TEACHERS OF SINGING
NEW YORK SINGING TEACHERS' ASSOCIATION
50 West 67th Street, New York
Telephone: ENdicott 2-9527

VLADIMIR GRAFFMAN
VIOLINIST AND TEACHER
226 West 97th Street
New York, N. Y.

ELLMER ZOLLER
COACH—ACCOMPANIST
162 West 56th Street, New York City
Telephone CIrcle 6-2654

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COl. 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

PAUL YARTIN
Harmony — Counterpoint — Composition
45 West 94th Street, New York
RIverside 9-9626

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2638

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Summer Session—Burlington, Vermont—July-September

LOUISE GERARD THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-3513

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School, Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Hotel Ansonia, New York SUsquehanna 7-3300

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

CLAUDE GONVIERRE
TEACHER OF PIANO
COURSES AT HUNTER COLLEGE
Studio: 1225 Park Avenue, New York
SAcramento 2-5714

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
171 West 71st St., New York SU. 7-1514

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Edmonton: Frederick Fraser, 9907–106 St.
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Seberaka 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Riho Päts, Rava 30-4.

FINLAND
Helsingfors: Ilja Busch, Norra Hesperiag 13-A-4.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Herman Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Johnsallée 2, Hamburg 13.
Leipsic: Jack Buckley, Otto Schill Strasse 4, II.
Munich: Paul Ehlers, Johannstr. 72, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 49, Queen Anne St., W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Max Tak, 22 Vijselstraat.
The Hague: Henry de Groot, 350 Fahrenheitstr.

HUNGARY
Budapest: Alexander Jemnitz, V1,Bulyovsky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, 4, Via Lanzone.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carlton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Geergatan 8.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Pronin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Eleventh Court, South.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Mina Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, 343 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottil.e Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 1230 West Ninth.
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: W. T. Rockhill c/o W. H. Young, Inc., 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 394 Elmwood Ave.
Rochester: David E. Kessler, Rochester Journal.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 3348 Burnet Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Warner Theatre.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WISCONSIN
Milwaukee: Justin McCarthy, 3302 N. McKinley Blvd.

* *See first editorial page for list of other representatives.*

VOL. CXVI—No. 4
WHOLE NO. 2944

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-EIGHTH YEAR

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

DANIEL HARRIS
BARITONE
150 West 58th St., New York CIrcle 7-6373

Leonard Shure
CONCERT PIANIST
Suite 703, 119 W. 57th St., New York
865 Brush Hill Road, Milton, Mass.

ISABEL FRENCH
SOPRANO
TEACHER OF SINGING
22 Embankment Road, Boston, Mass.

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 8A, 246 W. 73rd St., N. Y. C. Tel. Sch. 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York CIrcle 7-5175

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582.

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

ROBERT ELMORE
CONCERT ORGANIST
"RECITAL THRILLS CARNEGIE HALL CROWD"
—*N. Y. Journal, Dec.* 3, 1936
Management: Richard Copley, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9188

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

CAROLINE THOMAS
VIOLINIST
Concert Management of CAROLINE THOMAS Room 701 119 W. 57 St. New York City

FELIX ROBERT **MENDELSSOHN**
CELLIST AND CONDUCTOR
Address Musical Courier, 119 W. 57th St., N. Y.

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7193

INA DE MARTINO
LYRIC-COLORATURA
ROYAL OPERA, ROME SAN CARLO OPERA
Room 706, 119 W. 57th St., New York

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

EMANUEL ONDRICEK
Teacher of Ruth Posselt, Tascha Sinaeff, Francesco Zecchino and others
VIOLIN STUDIOS
14 E. 75rd St., N. Y. 250 Huntington Ave., Boston, Mass.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City CIrcle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: WIckersham 2-5537

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

HENRY F. **SEIBERT**
Organist and Choirmaster Lutheran Church of the Holy Trinity, Central Park West at 65th Street, New York
LESSONS — RECITALS

JOSEPH **SCHUSTER**
CELLIST
Address: Suite 705,
119 West 57th St., New York, N. Y.

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

TESSA **BLOOM**
CONCERT PIANIST
Room 704, 119 West 57th St., N. Y.

BISSELL **PADGITT**
CONCERT PIANIST AND TEACHER
Auditorium Bldg., Chicago, Ill. Harrison 6546

RUTH **SHAFFNER**
SOPRANO—Formerly Soloist St. Bartholomew's
904 Park Ave., N. Y. BUtterfield 8-8411

AMANDA MacDONALD
ACCOMPANIST-COACH
Monday Wednesday Friday
912 Auditorium Bldg., Chicago, Ill. Midway 1116

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Base Booking Bureau
200 West 57th St., New York CIrcle 7-7597

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION—Class Courses: (A) Theory of Voice Training. (B) Analysis of the Standard German Song. Endorsed by Artur Bodanzky.
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL

ETTA **HAMILTON MORRIS**
TEACHER OF SINGING
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

JOHN H. PATRICK
BASSO
Suite 530, Philharmonic Auditorium, Los Angeles, Calif.

MADELENA **PALTENGI**
LYRIC SOPRANO
CONCERTS AND COSTUME RECITALS
30 Steinert Building, Boston, Mass.

SIGISMOND STOJOWSKI
PIANIST
New York Studio, 150 West 76th Street
Management Richard Copley. *Steinway Piano*

ETHEL and OTTO LUENING
Room 701, 119 West 57th St., New York

GRACE **CASTAGNETTA**
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York City

MARCELLA GEON
Pianist Available for Opera Recitals
PIANO—VOICE STUDIO
160 West 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
24 West 68th St., N. Y. C. SU. 7-8810

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

WALDEMAR B. **HILLE**
PIANIST — CONDUCTOR — ORGANIST
440 W. 57th St., N. Y. C. Tel. COL. 5-4726

HERMAN **WEIGERT**
SOLE OPERA COACH TO FLAGSTAD
War Memorial Opera House,
San Francisco, Calif.

LOUIS ROUSSEAU MUSIC COLONY
(Study and Recreation)
July 1 to August 28—Eagles Springs Lake, Wis.
VOICE — LANGUAGES — OPERA REPERTOIRE
For information address: 605 Auditorium Bldg., Chicago

KATHRYN TYNDALL **DRYER**
TEACHER OF DRAMATIC ART
171 West 57th St. Tel. CIrcle 7-6104

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York CIrcle 7-2178

SANDRO **GIGLIO**
BARITONE
Chicago Opera Company
Room 710, 119 W. 57th St., New York City

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C

Roy Campbell
VOICE
TEACHER and COACH of
The Roy Campbell Royalists (NBC)
The Continentals ("The Show is On") and
Well Known Radio, Concert and Screen Artists
New Studios—48 West 48th St. Phone BR. 9-0989

ALBERTO V. **SCIARRETTI**
Pianist—
CONDUCTOR—
Voice
148 West 57th St., New York
CIrcle 7-5392

SIBYL SAMMIS MacDERMID
SOPRANO
PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone Riverside 9-9332
EDNA M. WERDEHOFF, Mgr.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

RALPH **LEOPOLD** PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
8525 Blackstone Ave., Chicago, Ill.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

The Cleveland Institute of Music
Confers
Bachelor of Music, Master of Music Degrees
Private and Class Lessons in All Departments.
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

SYLVAIN NOACK
CONCERT VIOLINIST
Formerly Concert-Master Los Angeles Philharmonic Orchestra
Now Available for Recitals
Robert L. Hollinshead, Mgr.,
5855 Hollywood Blvd., Hollywood, Cal.

HOWARD HALBERT
CONCERT VIOLINIST
RECITALS — TEACHING
Member California String Quartet
131 S. Manhattan Place,
Hollywood, Calif. Phone HE. 6733

ROSABELLE DE LONG
VOICE BUILDER
SOPRANO
CONCERTS—RADIO
2232 N. New Hampshire Ave.,
Hollywood, Cal. Tel. NO. 7063

IRMA OLSSON-SEFFER
PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

BETTE LEWIS
LYRIC COLORATURA
RADIO — CONCERT
OPERA — SCREEN
401 N. Genesee, Hollywood,
Calif. Tel. Whitney 7286

MAE GILBERT REESE
CONCERT PIANIST
ARTIST TEACHER
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

MARGUERITE BITTER
CONCERT PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Cal.

FRANK COLSON
DRAMATIC TENOR
OPERA — CONCERT
RADIO — SCREEN
1235 N. Berendo St., Hollywood,
Calif. Phone OL. 6386

MRS. M. HENNION ROBINSON
ACCOMPANIST
COMPOSER
226 S. Norton Ave.,
Los Angeles, Calif.
Phone OR. 3259

HO-TE-MA-WE
INDIAN MEZZO - SOPRANO
CONCERT—RADIO—SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RUTH TERRY KOECHIG
MEZZO - CONTRALTO
SCREEN—CONCERT
OPERA—RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

ELEANORE WOODFORDE
SOPRANO
OPERA—RECITAL—RADIO—SCREEN
740 N. Orlando Ave.,
Hollywood, Calif.
Phone WY. 2658

CLAUDIA BRADBURY
COLORATURA SOPRANO
CONCERT—RADIO—RECITAL
720 Spence St., Los Angeles Calif.
Phone Angelus 16260

JAMES GUTHRIE
CONDUCTOR
SYMPHONY—OPERA—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.
or Phone PA. 5110

EDNA NARDINI
CONCERT PIANIST
1861 N. Edgemont, Hollywood, Calif.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RUSSELL HORTON
TENOR
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

ELLIS LEVY
VIOLINIST
TEACHER — COMPOSER
Former Asst. Concert-Master
St. Louis Symphony Orchestra
614 No. Roxbury, Beverly Hills, Cal.
Phone OX. 3614

LORENZA JORDAN COLE
CONCERT PIANIST
Head of Piano Department
TUSKEGEE INSTITUTE
Booking N. Y. Tour 1936-37
Address: Tuskegee Institute
Tuskegee, Alabama

RUTH HOWELL
SOPRANO
DRAMATIC RECITALIST
CONCERT — RADIO — OPERA —SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

JULIA BAL DE ZUNIGA
BELGIAN PIANIST
ARTIST TEACHER
7035 Lanewood Avenue
Hollywood, Calif. Phone GR. 3213

PIETRO CIMINI
Voice Specialist
Conductor
Phone FI.0977
Teacher of Famous Artists of Opera, Screen, Radio, Concert.
Present teacher of
BETTY JAYNES
16 Year Old Opera and Screen Star
620 S. Alexandria, Los Angeles, Cal.

EVA BROWN
TEACHER OF SINGING
Beginners and Advanced
A STUDIO FOR SERIOUS MINDED STUDENTS
3475 W. 6th St., Los Angeles, Cal.
Phone FE. 9528

RALPH REILY
TENOR
OPERA — CONCERT
RADIO — ORATORIO
Care of Musical Courier,
Roosevelt Hotel, Hollywood, Cal.

KRIEG-GERIN STUDIOS
PIANO — VOCAL
ADVANCED — CHILDREN
4414 Lankershim Blvd., No. Hollywood, Calif.
Phone North Hollywood 2035

LUCILE LORELLE
MEZZO-SOPRANO
OPERA—COSTUME RECITAL—
RADIO—SCREEN
Shelton Apts., Hollywood, Cal.,
Phone GR. 3141

BLYTHE TAYLOR BURNS
SOPRANO
RADIO—RECITAL—OPERA—ORATORIO
BEHYMER ARTIST BUREAU, Philharmonic Auditorium, Los Angeles, Cal. Phone MA. 2548. Personal Rep.: Wynn Rossmore.

JESSIE MacDONALD (PATTERSON)
SOPRANO
OPERA — CONCERT
RADIO — TEACHING
2358 La Granada, Hollywood,
Calif. Phone HE. 8778
Robt. L. Hollinshead, Mgr.

MARY TEITSWORTH BOYD
SOPRANO
OPERA—CONCERT—
ORATORIO
414 N. Las Palmas Ave.,
Hollywood, Cal. Tel. WY. 6486

LILLIAN BACKSTRAND WILSON
VOCAL SPECIALIST
Private Lessons and Teaching Methods
SCHOOL OF MUSIC, THE UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles
Phones PA. 2682 and RI. 4111

COLLEEN SWORD
MEZZO-SOPRANO
OPERA—RADIO—CONCERT
314 S. Van Ness Ave.
Los Angeles, Cal.
Tel. WI. 6696

JOSEPH J. KLEIN
VOCAL TECHNIQUE
CHORAL DIRECTOR
900 N. Brand Blvd.
Glendale, Calif.
(Suburb of Los Angeles)

ROBERT FLACK
ACCOMPANIST
6044½ Hollywood Blvd.,
Hollywood, Calif.
Phone GL. 6176

JOHN A. GRAY
TEACHER OF PIANO
and THEORY
1106 E. 41st St., Los Angeles, Calif.
Phone Adams 6753

ALEXANDER HAMMOND
BASS-BARITONE
ORATORIO
CONCERT — RADIO
635 N. Gramercy Place, Hollywood,
Calif. Phone GR. 4957

BERTHA VAUGHN
VOICE TEACHER
Vaughn artists include RUTH SHAFFNER of New York, MARY TEITSWORTH BOYD of Los Angeles, RUTH TERRY KOECHIG of Los Angeles, FLORENCE RUBENS of Los Angeles, MARY REARDON of Los Angeles.
702 S. Crenshaw Blvd., Los Angeles, Calif. Phone Oregon 6874

MR. and MRS. ABBY DE AVIRETT
TEACHERS OF
PIANO
267 S. Arden Blvd. (Corner 3rd St.)
Los Angeles, Calif. Tel. WH. 7340

ROXANA BYERS
PIANIST
ADVANCED COACH
FOR RECITALS
2501 Allen Ave., Culver City,
Calif. Phone Culver City 2370

MARY COOK COWERD
DRAMATIC SOPRANO
CONCERT—RADIO
SCREEN—ORATORIO
624 N. Alexandria, Los Angeles,
Calif. Phone No. 6107

ELLIS • MILDRED WARE RHODES
TENOR
TEACHER OF VOICE
335 S. Van Ness Ave., Los Angeles, Calif.
Phone WH. 6313
CONTRALTO — OPERA —
RECITAL — RADIO

JOHN WARREN ERB
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 48 Fifth Avenue, New York City

CREATORE GRAND OPERA COMPANY
Season 1938-39—Beginning January 15, 1938—
Now Booking 75 West 92nd Street New York City

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

MARGUERITE POTTER
CONTRALTO—VOICE BUILDING—COACHING
Scholarships to the Talented
817 Steinway Hall, N. Y. C. Circle 7-2916

JANE CAMERON
CONTRALTO
Room 708, 119 West 57th St., New York

YOSIE FUJIWARA
TENOR
Care of Alberto Sciarretti
148 West 57th Street, New York City

PETER CHAMBERS
BASS-BARITONE
Per. Rep.: G. H. Dalrymple, 229 W. 42nd St., New York

VITTORIO TREVISAN
ALL BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

ELSA HARTHAN ARENDT
SOPRANO
Soloist First Congregational Church of Oak Park, Ill.
Euclid 27 La Grange 2070 Harrison 6267

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

VIOLET MARTENS
VOCAL COACH
621 Fine Arts Building, Chicago, Ill.

DIMITRI ONOFREI
Leading Tenor Metropolitan Opera Spring Season; Chicago and San Carlo Opera Companies
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

Rosia Britein
COMPOSER—PIANIST
Chicago Conservatory Harrison 0300

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studios, New York City

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Add. 144 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
Concert Management George Leyden Colledge
30 Rockefeller Plaza New York, N. Y.

A POET IN SONG
THELMA SPEAR
(Mrs. Ludwig Lewisohn)
SOPRANO
Suite 708, 119 W. 57th St., N. Y.

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., New York

ALICE NICHOLS
ACCOMPANIST and COACH
57 West 75th St., New York Tel. TR. 7-1314

MARJORIE MacKOWN
Pianist
ALLISON
Cellist
Mgt. Harriet Steel Pickersgill
1780 Broadway, New York

FLORENCE KASS
MEZZO-SOPRANO
CONCERT - RECITAL
806 Orchestra Building, Chicago, Ill.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
138 West 58th St., New York Circle 7-8968

AMELIA BRADDOCK
MEZZO-CONTRALTO
403 Carnegie Hall, New York COlumbus 5-2258

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT
549 Fullerton Parkway, Chicago, Ill.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

ADELE MARCUS
PIANIST
Personal Representative: Mrs. Ruth Swarthout,
4 East 64th Street, New York

ELSA FIEDLER
ACCOMPANIST-COACH
309 W. 57th St., N. Y. C. COlumbus 5-7750

CHARLES SORCE
New NBC Tenor
Heard Tuesdays, 4:30 P.M. over WJZ
Available for Personal Appearance

ANN TURNER
Lyric Soprano
CONCERTS—RECITALS
703, 119 W. 57th St. N.Y.C. Tel. Wi. 2-3976 (Morns.)

W. M. SPADA
CONDUCTOR—COACH—ACCOMPANIST
18 West 52nd St., New York PL. 3-8146

AUDITORIUM RECITAL HALL
426 comfortable seats
EXCELLENT ACOUSTICS
INDIRECT LIGHTING
MODERN DECORATION AND
GOOD VENTILATION
Mason & Hamlin Piano Furnished
$30 per engagement
WRITE OR PHONE
AUDITORIUM BUILDING
S. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Alma K. Wright, *National President*
371 Hollywood Ave., Douglaston, L. I., N. Y.

MIGUEL SANDOVAL
COACH and ACCOMPANIST
414 Riverside Drive, New York MO. 2-5783

DANIEL SAIDENBERG
CELLIST
CONDUCTOR
Chicago Musical College,
Chicago, Ill.

GIACOMO BOURG
Baritone and Teacher
Prepares for Opera, Oratorio and Recital—
Teacher of Opera and Concert Stars—
Teacher of Amy Ellerman
160 W 73rd St., N. Y. C. Tel. TRaf. 7-6700

Lennart von Zweygberg
CELLIST
Concert Management
George Leyden Colledge
30 Rockefeller Plaza,
New York

MAE GRAVES ATKINS
TEACHER OF SINGING
PUPIL OF SEMBRICH
Chicago Conservatory,
Kimball Hall, Chicago, Ill.

ENZO (Violin)
CAESAR (Cello)
CARL (Piano)
PASCARELLA TRIO
CONCERT—RECITAL—
INSTRUCTION
Address Suite 705
119 West 57th Street
New York, N. Y.

RARE—PHONOGRAPH RECORDS—35c UP
Unobtainable vocal and instrumental records of all the famous artists for sale. Over 25,000 in stock. Selections by Battistini, Caruso, Bonci, Calve, Destinn, de Lucia, Eames, Gadski, Melba, Plancon and others. Searches made without charge.
Open only Tuesday-Thursday, 7 to 10 P.M.
JACK L. CAIDIN, 1123 Broadway, New York City

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

IDA ELKAN
INSTITUTE OF PIANO PLAYING
903 Carnegie Hall, N. Y. C. Circle 6-2746

EMMA OLSSON
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

JOHN VIRGILIO
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

CECILE HELLER MILLER
SOPRANO
Lieder Singer — Voice Teacher
250 West 94th St., N. Y. C. RI 9-3919

HELEN FREUND
SOPRANO
CHICAGO CIVIC OPERA COMPANY
825 Orchestra Building, Chicago, Ill.

HELEN CHASE
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other
Distinguished Artists
STUDIO. 316 W. 84th St., N. Y. City. TR 7-9192

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York. Riverside 9-4899

FREDERIC BAER
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
828 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to
Grand Opera and Concert Repertoire
1220 Kimball Bldg., Chicago Phone Webster 7288

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

JEANNE HASSLER
CONTRALTO—TEACHER—COACH
G. H. Dalrymple, Personal Representative,
229 West 42nd St., New York

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 53 West 55th St., New York City
Tel. Circle 7-1093

LEONARD **STOCKER** BARITONE
518 W. 111th St.,
New York City
Tel. UNiv. 4-2518

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. CH. 3-8055

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts
310 South Michigan Ave., Chicago, Ill.

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write:
745 Riverside Drive, New York
AUdubon 3-1539

Vol. CXVI, No. 4
Whole No. 2944

MUSICAL COURIER
An International Journal Established 1880

New York, N. Y.
August 1, 1937

Buenos Aires "Winter Season" Now in Full Musical Flow

Teatro Colon Presents New Argentinian Opera—Coq d'Or in Original Version—Marian Anderson Heard in Recital

By JORGE M. WHITE

BUENOS AIRES.—The city's musical life is reaching its "winter" climax. The Colon Opera season continues with brilliant success and several concerts are taking place in other auditoriums before appreciative audiences.

Mignon was restored at the Colon after a long absence, for the Argentine debut of the Italian mezzo-soprano Gianna Pederzini who achieved an outstanding success in the title role. She has a full voice (mezzo rather than contralto) of beautiful quality and used with art. Margherita Carosio was the Philine. Bruno Landi as Wilhelm sang the agreeable music of his part with ease and finesse. Giacomo Vaghi had ample opportunities to display his magnificent basso in the part of Lathario. The other members of the cast were: Alessio de Paolis, Emma Brizzio and Eugenio Dall'Argine.

Effective and lovely new stage-settings came from Hector Basaldua. The ballet corps under the direction of Paul Petroff gave splendid results. Marcelo Govoni was the able *regisseur*. Tullio Serafin conducted admirably.

AN ARGENTINIAN OPERA

The next performance was the premier of the Argentine work, Siripo, with book by Luis Bayon Herrera and music by Felipe Boero. The historic legend of the Spanish maiden Lucia Miranda, which takes place in an early period of the Conquest of this part of the world, presents situations of theatrical interest well adapted to the dramatic action of an opera. The opposite characters of the delicate Lucia Miranda and her husband Sebastian Hurtado, and the savage though passionate Indian Timbue Chiefs, Siripo and Marangoré, are well characterized in the Bayon Herrera book which follows the tragedy by Lavarden.

Boero has become one of the most popular of the Argentine musicians with his former production El Matrero which has been frequently heard at the Colon and reviewed in these columns of the Musical Courier. In the present work the composer keeps up the high level of his other opus. His music has high melodic inspiration and splendidly fits the dramatic incidents of the plot. Boero's new score wins listeners through its worth, sincerity, and typical atmosphere.

Tullio Serafin prepared the Argentine opera with skill. Isabel Marengo sang the part of Lucia with much taste. Pedro Mirassou as Sebastian Hurtado showed a fine voice and enunciated his text with expressiveness. Marcelo Urizar presented an impressive portrayal of the Chief Siripo. Sara Cesar as Yara exhibited tones of much volume and quality. Felipe Romito was successful as Marangoré.

The colorful decorations by Basaldua showed pictures cleverly stylized. The Ballet Corps presented a series of War Dances with special effect, excellent solos being done by Mlles. Leticia de la Vega, Gemma Castillo, Rosa del Grande, Angeles Ruanova and Blanca Zirmaya. There were warm ovations for the composer, Serafin and the singers.

BABES AND BURLESQUE

Hansel and Gretel had a cast which included Gianna Pederzini (Hansel), Margherita Carosio (Gretel), Conchita Velazquez (Gertrude) Sara Cesar (The Witch), Victor Damiani (Peter), Maria Malberti and Amanda Cetera. Tullio Serafin handled the orchestra in lovely style.

Pederzini and Garosio were a convincing pair as the brother and sister, singing and acting excellently. Sara Cesar achieved a triumph with her sharp and humorous characterization of the Witch. Victor Damiani scored strongly as Peter. Maria Malberti and Amanda Cetera voiced the Fairy parts delicately and Conchita Velazquez was efficient as Gertrude.

One admired the decorations painted by N. Benois. The *regisseur* Carlo Piccinato contributed deeply intelligent aid.

The evening ended with the ballet Copelia by Delibes, with atmospheric *coreographie* by Ian Cieolinski. The premiere *danseuse* was Leticia de la Vega, partnered by Michel Borovsky. Robert Kinsky conducted with discrimination.

That fascinating burlesque-satire, Coq

(*Continued on page 21*)

Blech to Open Chicago Opera Season

CHICAGO.—Leo Blech, the German conductor, engaged to direct Chicago City Opera performances next season, begins with Aida on the opening night, October 30. He remains throughout the season.

R. D.

Covent Garden Opera With Flagstad in Tristan

Rose Bampton Debuts as Amneris—Beecham Berates the Critics—London Intrigued with Dance

By CESAR SAERCHINGER

LONDON.—We are, or should be, in the dog-days, but actually we are shivering in the rain, while reading about the mounting heat-wave death-roll in New York. Nevertheless according to schedule the musical doldrums are here, and the depression, after the Coronation Year boom, is severe. Except, of course, for the ubiquitous and perennial ballet. It may be St. George for merry England, but it is St. Vitus for London town.

Covent Garden Opera, before folding up for the season, gave us a grand Isolde, with Flagstad, Branzell and Walter Widdop (whose British reserve was counter-balanced by some effortless tones), and an uneven Aida, with Rose Bampton making her London opera debut as Amneris. Her pulchritude being what it is, her singing ingratiating, and her clothes sensational, Radames' trouble was difficult to understand; but Eva Turner with her powerful and brilliant voice fought valiantly against what at first seemed hopeless odds. Dennis Noble as Ethiopia's king was Hailie Selassie and more, but Signor Salfi rather less than a Badoglio, despite his energetic baton.

The last Tristan was, once again, conducted by Beecham and after the usual season-end ovation he made the usual unusual speech. Several critics, just to vary the monotony of sycophantic praise, have actually criticised some parts of some performances this year, and three of them have been suspended, like bad school-boys, so fast they did not know what happened or why. They do not know yet. Whatever they disliked, it was not Sir Thomas's conducting, so the publicity the affair got was all to the good, and it gave the witty baronet an excellent chance for some pleasant "cracks." Critics who want tickets will know better next year.

TRIPPING NEAR THE THAMES

The ballet (Col. de Basil's from Monte Carlo) moved in as Karriol was taken off, and the pedifestations have been going on nightly to crowded houses since. Cimarosiana, Boutique Fantasque and Aurora's Wedding were legitimate openers, but there soon followed the annual attack on Brahms (fourth symphony) and Berlioz (Fantastique), which is in the nature of unfair competition with people who have nothing to offer but the music, as is. Thanks to the formidable reënforcement of General Fokine, we are also being treated to a parade of the dear old war-horses of the classic Diaghileff era, such as Sheherezade, Carnaval *et al.*

A different school of dancing is

(*Continued on page 16*)

Boston Starts Esplanade Concerts

Audience of 13,000—Fiedler Leads Ensemble—Sevitzky Directs Little Boar's Head Series

By MOSES SMITH

BOSTON.—The ninth season of the Charles River Esplanade Concerts under the direction of Arthur Fiedler began on July 8, when a huge crowd, estimated at 13,000, assembled in spite of the heat and stuffiness which made the evening one of the worst on record. Even the dignified players of the Boston Symphony who make up Mr. Fiedler's orchestra of fifty-odd had, for the most part, peeled off their coats before the music-making was ten minutes old.

The enormous crowds that attend these concerts—10,000 is almost the rule rather than the exception—are assembled largely because, it is true, admission to the public grounds is free. But these audiences behave like no assembly of "dead-heads." They sit quietly, listen intently and give indication of the warmest appreciativeness. The programs, which have steadily risen in quality, are now rather better than the average Pops concert. The opening night's list consisted, for example, of music by Wagner, Beethoven, Mendelssohn, Chabrier, Johann Strauss, Handel and Ippolitoff-Ivanoff.

Concerts are given nightly except Saturday. In this season, which is now two weeks old, Mr. Fiedler has had his customary good fortune so far as the weatherman is concerned. Thus far the programs have included, either as a whole or in halves, Tschaikowsky's fourth symphony, a Haydn symphony in B flat major, Mendelssohn's Italian Symphony, Mozart's G minor and Tschaikowsky's fifth, not to mention a considerable amount of other excerpts from the symphonic repertory.

SEVITZKY CONDUCTS FESTIVAL

The Fifth Annual Music Festival on the Arthur L. Hobson Estate at Little Boar's Head, New Hampshire, was held on July

(*Continued on page 29*)

Hollywood Bowl Symphonic And Opera Fare Draws Throngs

Vladimir Golschmann in First Bowl Appearance—Castagna Sings Carmen—Lhevinnes Brilliant in Concertos—Deems Taylor's King's Henchman Given by Federal Music Project

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The Hollywood Bowl season of Symphonies Under the Stars opened on July 13 before a crowd of some 16,000 people. Until the last moment before the concert, crowds waited behind the entrance wickets to note the arrival of movie stars and musical and social celebrities. The boxes and reserved seat section, the latter considerably enlarged this year, were sold out the day preceding the performance.

Vladimir Golschmann, making his Los Angeles debut, proved an efficient and inspiring leader, improving as his concert progressed and showing to best advantage in his second Bowl appearance. The Rimsky-Korsakoff Wedding March from The Golden Cockerel and the Polovtsian Dances from Borodin's Prince Igor were the best suited to Golschmann's style. The latter held a suitable blend of insolence and abandon in its characterization of the spirited semi-barbaric warriors. Wagner's prelude to the first act of Lohengrin is a never-failing program favorite which invariably measures its stature to that of the Bowl amphitheatre. The Berlioz Roman Carnival overture was given deftly, as the opening selection. The Franco-Russian conductor's reading of the Cesar Franck D minor Symphony proved somewhat superficial.

CASTAGNA IN BOWL DEBUT

The perennial attraction of Bizet's Carmen lured a near capacity audience to the Bowl on July 15. Bruna Castagna, making her Bowl debut, scored a triumph in the

(*Continued on page 30*)

American Ballet Ensembles Impress Parisians Deeply

Philadelphia and Rockette Troupes Step to Triumphs—New Lyric Drama Has Beauty—Concert for Walter Damrosch

PARIS.—The Fourth of July celebration for Americans in this amiable centre of art, culture, and tourists, was crowned by a special appearance of the Philadelphia Ballet (Champs-Elysées Theatre) under the auspices of the American Commissioner to the Exposition and the patronage of Ambassador William C. Bullitt.

Fresh from three weeks of London triumphs, the Ballet's work in Doll Shop, Terminal, and Barn Dance, was applauded and cheered by a well-groomed and appropriately American congregation. The evening closed with the Marseillaise and Star Spangled Banner.

If The Rockettes, a bevy of dancing beauties from Radio City Music Hall, Rockefeller Center, New York, had not appeared on the program of the dance gala, given in the Grand Palais, under the auspices of the Exposition, the people who made up the rest of the program might have given the impression that they were well trained. But as The Rockettes did appear, the balance of the menu was (to at least one spectator) somewhat less impressive, excepting a Tam-Tam number by what seemed to be a whole tribe of colored folks from the depths of Africa. I don't suppose that such team-work as the Radio City maidens exhibited had ever been seen here before. Team-work, it is interesting to observe, is generally sniffed at by the French. Naturally, it is just the thing they cannot do, and if they had it, they would be untouchable, for they do have great imagination.

SERMONS IN SCORES

La Samaritaine, lyric drama in three acts (poem by Edmond Rostand, score by Max d'Ollone), recently premiered at the Grand Opéra, is a melodious preachment of the gospel of celestial love, the text taking up the story of the woman of Samaria, the score disclosing M. d'Ollone's veneration for any number of his colleagues —Franck, Gounod, Massenet, *et al.*—though it were impossible to blame him for it, for he admits it himself. Original or not, the work is beautiful, ingratiating in rarefied spirituality, and I shall always hear it with pleasure. Germaine Hoerner, as the Samaritan Woman, and André Pernet, as Jesus, gave majestic incarnations of what, at best, must be considered unoperatic personages. The conductor was the composer himself—accorded a touching reception.

OTHER SUMMER SOUNDS

Bruno Walter, leading the Vienna Philharmonic Orchestra—how beautifully mellow that orchestra sounds—gave of his refined artistry in major works of Haydn, Schubert, Mahler (Elisabeth Schumann, soloist), Palestrina Mozart and Bruckner. Artur Rodzinski scored a signal success conducting works of Bach, Brahms, Ravel, and Szymanowski (violin concerto) with Mme. Uminska. Volkmar Andreae, from Zurich, leading the mixed chorus from that place, and the Paris Philharmonic Orchestra with soloists, did an over-towering presentation of the Verdi Requiem. At a Wagner concert (Colonne Orchestra, Paray conducting), Germaine Lubin, soprano, and Melchior, tenor, were particularly outstanding in solo numbers.

The Exposition, with its many galas, congresses, conventions, festivals, and so on, is bringing unwonted deluges of musical activity to town—so much that no one person or no one paper could possibly report all of them. Some of these events have more or less a social turn, as, for instance a concert (directed by Nadia Boulanger) in honor of Dr. Walter Damrosch and students and members of the American Conservatory at Fontainebleau, and the concert-reception given by Roger Ducasse, President of the International Music Congress, and the Loewenguth Quartet.

Others, such as a seance of old Polish music, by Wanda Landowska and her instrumental ensemble, and an excursion into ancient French and Swiss music, by the French Society of Musicology, were instructive as well as interesting.

IRVING SCHWERKÉ.

Kindler Back from Europe for United States Engagements

Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington. D. C., returned from Europe on July 11. He at once took a train from New York to Chicago for his concerts at Ravinia Park, where he was guest conductor for four evening programs, beginning July 15. From July 28 through August 10 he conducts at the Hollywood Bowl.

During his stay abroad Dr. Kindler directed in The Hague and Amsterdam. His engagements in this country prevented his acceptance of further European appearances, including programs at the Paris Exposition and five concerts in Soviet Russia. Late this summer Dr. Kindler returns to Washington to begin rehearsals for the seventh season of his orchestra there, which opens on October 31.

ACTIVE IN WEST

GEORGIA GRAVES,

contralto, is fulfilling summer engagements in the West. Before leaving the East she was heard in a recital on May 24 for the the Three Arts Club of Baltimore at the Baltimore Country Club. Early in June she was guest artist at the Beethoven Club in Memphis, Tenn., and recently she sang at the open-air campfire in Sequoia Park. July's engagements included appearances in San Francisco and later in Montana and Colorado. (Photo by Chidnoff.)

Westchester Branch of David Mannes Music School Has New Home

The Westchester affiliation of the David Mannes Music School (Ralph Wolfe, director) will be at its new home on Orchard Place, New Rochelle, N. Y., after September 1.

Japanese Audiences Acclaim Baton Art of Weingartner

Conductor and Wife Heard in Nine Events—Trio from America Impresses—Alfred Mirovitch Ill—Tamaki Miura as Madam Butterfly

TOKYO.—The most notable event in the music life of Japan for long years has been the appearance of Dr. Felix Weingartner as conductor of the Tokyo New Symphony Orchestra. He spent a month in rehearsals before making his first appearance. Since that time he has made nine appearances in Japan, four in Tokyo, and the others in Shizuoka, Nagoya, Kyoto and Osaka.

Weingartner's offerings were the Beethoven symphonies Nos. 3, 5, 6 and 8 and Leonore Overture, Schubert's Unfinished Symphony, Brahms' first symphony, Oberon Overture, and Blue Danube Waltz.

Carmen-Studer Weingartner, his wife, assisted on the same programs as conductor, leading the New Symphony Orchestra in the Leonore Overture, Schubert's Unfinished and the Brahms C minor.

Huge Hibiya Hall was packed to overflowing for the four Tokyo appearances. At the last concert, twelve of the Imperial family were present. This was an honor never before accorded to any visiting artist.

Weingartner's qualities are too well known for further comment here. At seventy-five years of age he is erect and alert, and a truly magnificent figure on the podium. He has completely captivated Tokyo. Mrs. Weingartner, too, met with enthusiasm.

TRIO FROM AMERICA

The Mirovitch-Piastro-Schuster Trio returned to Tokyo for four farewell recitals, but in the first three Mirovitch was unable to appear owing to an abscess on the thumb. Just a few hours before the first concert was scheduled, Professor Leo Sirota, the Viennese pianist now on the staff of the Tokyo Ueno Academy of Music, was pressed into service. Aside from the piano solos, there was no change in the programs. Sirota filled the bill admirably. He is a pianist with a large technic and real musicianship. Piastro and Schuster expressed genuine admiration for Sirota's participation.

At the last concert Mirovitch was able to appear, and won warm applause. This trio is without doubt one of the best musical ensembles ever presented in Japan.

ORCHESTRAL FINALE

The New Symphony Orchestra brought its season to an end with a performance of Dvorak's New World Symphony; Three Songs from Alban Berg's Wozzeck, with Taneko Seki as soprano soloist; and Donna Diana Overture by Emil Reznicek.

In the Dvorak number Rosenstock missed the rhythm in the so-called American folksongs. However, a capacity audience was entirely satisfied.

Reviewing the past year's accomplishment of the New Symphony Orchestra under Rosenstock's leadership, the steady artistic advance has been most obvious. Variety has been added to the programs, and much new music presented.

CHORISTERS IN MAJOR WORKS

The Tokyo Volunteer Choir of seventy voices made up of Japanese and Westerners, presented Haydn's Creation under Ugo Nakada, a graduate of the Westminster Choir School.

Soloists were Hiroko Iwaya, soprano; H. S. Graham-Batter, tenor; Miyoko Kohno, contralto; and Keikichi Yatabe, basso. The accompaniment came from thirty-five members of the New Symphony Orchestra. The choir was especially good, giving indication of careful and intelligent training.

The Tokyo (Ueno) Academy of Music presented its annual summer concert at the Hibiya Hall. The huge auditorium was packed. A first performance in Japan of Bach's Passion Music was the offering, with the following soloists: Chieko Okuda, soprano; Shizuko Saito, alto; T. Kinoshita, tenor; S. Takarai, baritone; and Goro Murao, bass. Professor Klaus Pringsheim was the director, with the Academy Orchestra playing, and the Academy choir of 150 voices singing, augmented by the children's choir of 200 voices. The youngsters did beautiful work. The tenor, too operatic, and the baritone, vocally miscast, were the weak spots.

MIURA IN HOMELAND

Tamaki Miura, of Madam Butterfly fame, together with a cast from her studios, presented Madam Butterfly for three successive nights, winning much praise. Of course good and bad singing was to be expected from a troupe of students, but on the whole the performance proved to be acceptable, and especially good was the singing of the chorus of eighteen voices. Madame Miura displayed much of her old-time ability in the One Fine Day aria. Stage settings were simple but effectively done in Japanese style, with none of the laughable furbelows and misfits one sees in Western presentations of this opera.

FUJIWARA IN RECITAL

Yoshie Fujiwara, Japanese tenor, was heard in a concert of Italian and French operatic arias, Japanese modern songs, and some Western concert numbers. He has just returned from a three weeks' tour in our land, during which time he gave a dozen concerts.

I. J. FISHER.

SINGING IN EUROPE

DUSOLINA GIANNINI,

soprano of the Metropolitan Opera, is appearing in opera and concert in Europe this summer and fall. On August 18 she gives a recital at Scheveningen, Holland, beginning a tour of appearances in the principal centers of France, Germany, Austria, Switzerland and other countries. She will be heard in opera in Budapest, Berlin, Hamburg, Paris and Basel before returning for the Metropolitan season. Tentative plans have been arranged for the soprano to make a motion picture in Austria this summer.

Vittorio Giannini's Requiem Wins Listeners in Vienna

Composer's Sister Sings in His Choral Work—Strauss Leads Monster Concert—Respighi and Wolf-Ferrari Operas Done on Danube Shores

VIENNA.—A brilliant contribution to this generation's music was the first audition of Vittorio Giannini's Requiem, for solo, chorus, orchestra and organ. As the composition progressed, the Viennese audience realized Giannini's talent, and accorded the young composer many rounds of applause after the final number. Dusolina Giannini sang her brother's music with her usual art. Herbert Alsen (bass), Enid Szantho (alto) and Aurelio Marcato (tenor) assisted admirably, while the Vienna Symphony Orchestra, with Franz Schütz at the organ, the Vienna Boys' Choir and singers from the Friends of Music completed the group under the able direction of Kabasta.

Our city heartily welcomed Richard Strauss when he returned to direct a giant concert, the Symphony and Philharmonic Orchestras joining to perform the composer's Festliches Præludium and the Alpine Symphony, as well as Beethoven's fifth. A remarkable effect was made by using an augmented wood wind choir and an organ.

Hans Knappertsbusch, whose popularity with Vienna audiences is proverbial, directed a concert of Brahms and Tschaikowsky. The Philharmonic and the State Opera chorus united in an evening of Viennese operetta and dance music. Ferdinand Grossmann conducted, and Anton Dermota (tenor) sang charmingly.

PIANISM AND STAGE MUSIC

Pinkas, gifted young Czech pianist, was introduced to Vienna by his Embassy in the Beethoven Eroica Hall, displaying adeptness in selections by Suk, Martinu and Smetana.

Respighi's The Flame was given for the first time in Vienna at the Opera, scoring a decided success. Leading roles were sung by Ella Flesch, Emmerich Godin, Margit Bokor, and Fred Distal. Wolfgang Martin conducted. In keeping with this event, a Respighi celebration took place in the Italian Institute of Culture, Joseph Marx delivering an address on the late composer, and Hans Weber (pianist), Rose Merker (vocalist) and Wolfgang Schneiderman (violinist) playing various works by the Italian.

Another new opera, The Unknown Woman, by Marco Frank, based on the stage play by Bisson, had its premiere recently. A court room scene provided dramatic tension, giving fine opportunity to the leads —Ella Flesch, Fred Dastal, Raymond Salaba, Daisy Halban-Kurz, and Alfred Jerger. Josef Krips conducted.

A musical-scenic presentation of La Passione, composed of 13th century melodies harmonized by Fernando Liuzzi of the Rome University, was given at the State Opera in the presence of Chancellor Schuschnigg, Cardinal Innitzer, and Guido Schmidt.

Wolf-Ferrari's Der Schmuck der Madonna, after twenty-five years of retirement, was restaged with Margit Bokar, and Alfred Jerger in the leads. We heard also Rossini in Naples, opera-buffa, with Richard Tauber, Ella Flesch, Adele Kern, and Alfred Jerger. Weber's Oberon, Verdi's Don Carlos, and Tschaikowsky's Eugen Onegin have been successfuly restored and restaged.

MARTA FRANK-PISK.

Prize Offered for Orchestral Work

The New York Women's Symphony Orchestra (Antonia Brico, conductor) is offering a $500 cash prize for an orchestral work by an American. Time of performance should be between ten and twenty minutes. The chosen score will be performed at the orchestra's third concert next season, March 15, in Carnegie Hall, New York.

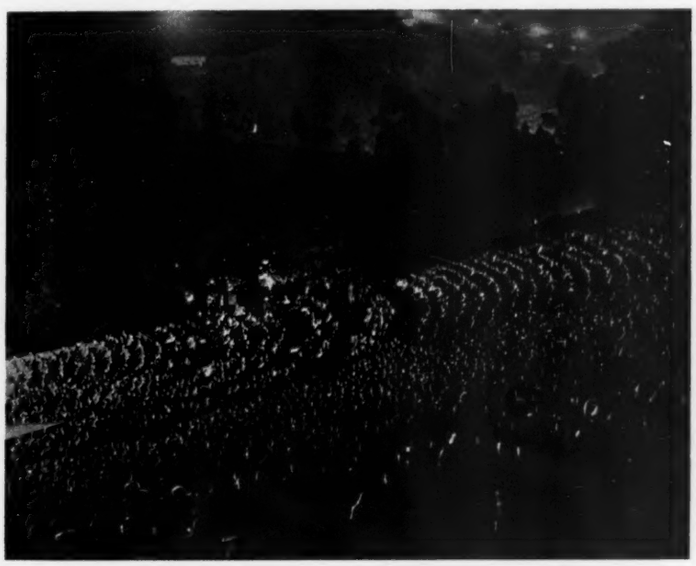
Rules of the contest stipulate that only works not previously performed in public will be eligible. Scores entered should be entirely for orchestra without solo instrument parts. The maximum number of instruments permitted is three flutes, two clarinets, two oboes, two bassoons, four horns, three trumpets, three trombones, one tuba, percussion and the usual strings. The composer should sign the score with a *nom de plume*, written on a sealed envelope containing the composer's name and address and return postage and delivery. Entries must reach the New York Women's Symphony Orchestra, 53 West Fifty-seventh Street, New York, before December 31. The orchestra has first performance rights over the winning composition.

Helen Gahagan to Make Concert Tour

Helen Gahagan, singer and stage and screen actress, will make a concert tour next winter under the auspices of N.B.C. Artists Service. Miss Gahagan is now in Europe where she will appear during July at the Prague Opera House and in recital at Salzburg. She returns to this country in August for a guest appearance with the Los Angeles Symphony Orchestra at the Hollywood Bowl.

Her activities in the vocal field have included appearances with the San Francisco Opera Company and as guest soloist with the San Francisco Symphony Orchestra. In Europe she has sung leading roles at the Vienna Opera, Munich Opera and Prague Opera. Last winter she appeared on Broadway in the Theatre Guild's production of And Stars Remain.

MUSIC UNDER THE STARS



A SECTION OF THE HOLLYWOOD BOWL AUDIENCE on the opening night, July 13, when Vladimir Golschmann conducted. (Photo by Otto Rothschild.)

Grand Rapids Boys' Choir Gives Chimes of Normandy

GRAND RAPIDS, MICH.—The Boys' Choir of Trinity M. E. Church (Harold Tower, director) gave two performances of Planquette's The Chimes of Normandy. Harold Bishop was dramatic coach, and leading roles were taken by Christopher Southwick, David Shook, Herbert Witman, James Drummond, Mate Hislop, and William Chadwick. The choir sang in First Presbyterian Church, Grand Haven. and also at the Michigan M.E. conference in Big Rapids. Mr. Tower also directs Excelsior Male Chorus which sang several numbers recently at the Flint Music Festival.

Alpha Sigma Chi Glee Club (Mrs. William J. Fenton, director) presented a program at the St. Cecilia Building. Solos were sung by Neva Marzolf and Alyda Bouma.

Mary Conklin, soprano, former pupil of Reese Veatch, sang recently at Olivet with the Olivet College Orchestra. She was also featured as soloist on a half-hour broadcast at Battle Creek, Mich.

Several interesting programs have been given by the School of Fine Arts. Nellie Mae Welmers, pupil of Mrs. Peter Kleynenberg, played a recital of classical numbers, closing with Rubinstein's D minor concerto, with orchestral arrangement played by Mrs. Kleynenberg. Eleanor Malek has presented pupils in a series of recitals, the last one featuring Eleanor Merrick, Evelyn Dice, Hugh Papke, and Margaret Vander Zaag. Esther Minion, soprano pupil of Irvin J. Barr, appeared in a program at the school, accompanied by Mary Jean Rogers. H. B. R.

Brailowsky's Paris Recital Sets Attendance Records

PARIS.—Alexander Brailowsky, at his recent recital in Salle Pleyel, played before a house sold out days in advance, including the stage, and hundreds were turned away on the evening of the recital. It is believed that Mr. Brailowsky established a local attendance record. Since leaving the United States, the pianist has played eight concerts in Italy and others in Budapest, Vienna and London. During the coming month he is scheduled for Vichy, Scheveningen and Ostend. I. S.

Operetta at Jones Beach

Owing to torrential rain, the scheduled July 12 opening of A Wonderful Night (one of the many English titles of Johann Strauss' Die Fledermaus) was postponed to July 13. A large body of listeners found pleasure in sitting by the water and experiencing the lilting tunes and merry libretto of the old masterpiece, given an excellent performance by a well selected company.

Vivienne Segal took the leading feminine role, and that meant spirited acting and smooth and meaningful singing. Mary McCoy, too, in the part of Adele, showed understanding of operetta style vocally and in impersonation. Of the male participants it can be said that they added appreciably to the tonal pleasures of the occasion, and helped to keep the story moving brightly. Giuseppe Bamboschek conducted the orchestra, and reflected the typical Viennese character of the imperishably lovely score.

As special features between the acts, fireworks were set off, and a gypsy band placed on a float near the stage, did instrumental and vocal folk music. L. L.

Lily Pons Sings in La Forge-Berúmen Concert

DARIEN, CONN.—The annual La Forge-Berúmen concert for the benefit of the Woman's Missionary Society of the Darien M. E. Church was heard on July 9 by an enthusiastic audience which overflowed the spacious auditorium. Lily Pons, coloratura soprano of the Metropolitan Opera, was the soloist, giving freely of her glorious voice and art in coloratura arias and songs which included Frank La Forge's Bird Song. Mr. La Forge accompanied Miss Pons without the aid of musical notes and gave her artistic support. Frances Blaisdell played fine flute obbligati.

The first half of the program was given by artist-students from the La Forge-Berúmen Studios in New York. The La Forge Ensemble of thirty solo voices sang folk songs and an excerpt from La Traviata. Under the direction of Mr. La Forge the group gave excellent account of itself. Able soloists were Mabel Miller Downs, soprano; Gil Valeriano, tenor, and Joseph Meyer, baritone. Stuart Gracey, baritone, revealed a rich voice in the prologue from Pagliacci. Mary Frances Wood, pianist, won success in a group of solos. The deft accompanists for the ensemble were Beryl Blanch and Alice Huebner. G. G.

Harry Dale in Miami

MIAMI, FLA.—Harry Dale, artist-pupil of Frances Tarboux, gave a piano recital at Mazica Hall. His opening number, the Beethoven Waldstein Sonata, showed talent and musicianship. His Chopin group had poetic insight and facile technic, assets also in his modern group of Arabesque en Forme d'Etude, Leschetizky; The Little White Donkey, Ibert; Arabesque, Debussy, and Fire Dance, De Falla. The program closed with four compositions by Mana-Zucca—prelude, Zouaves' Drill, Sketch and Valse Brilliante, played with brilliancy and charm. Mr. Dale was applauded by a large and enthusiastic audience. M. T. S.

Heffner Plays at Southern Colleges

Philip Heffner, pianist, of Harrisburg, Pa., appeared in recital on June 24 at the South Carolina State College, and on July 3 in Washington, D. C., at the College of Music. On July 7 he gave the first evening recital during the Hughes' Summer Master Class in New York City. He has been engaged for a recital at Findlay College, Findlay, Ohio, on September 24, and will make his first appearance in New York City this fall.

Zimbalist, Spalding, Wallenstein, Bauer Appear at Robin Hood Dell

Hilsberg, Caston, Iturbi, Wallenstein Conduct—Smallens Directs Butterfly with Maria Samson and Armand Tokatyan as Principals

PHILADELPHIA.—Efrem Zimbalist, violinst, was soloist at the concert of July 3 in Robin Hood Dell, with Alexander Hilsberg as guest conductor, in an all-Russian program. Mr. Zimbalist gave a supberb performance of the Glazounoff concerto in A minor and played two encores, Cesar Cui's Orientale and his own Polish Dance. Mr. Hilsberg supplied exceptionally good accompaniments for each number, as well as directing the orchestra through a fine performance of Tschaikowsky's symphony No. 4.

GERSHWIN WORK PERFORMED

Mary Binney Montgomery and her dance group were at the Robin Hood Dell, July 6 and 7, Miss Montgomery presented ballets from the thirteenth to the twentieth century, including Mozart's Les Petits Riens, authentic dances of the Middle Ages, with music by unknown composers, and George Gershwin's An American in Paris danced in ballet form for the first time in Philadelphia. Saul Caston was the conductor for the orchestra.

ITURBI LEADS DOUBLE CONCERTO

On July 8, Jose Iturbi presented an all-Brahms program with Albert Spalding, violinist and Alfred Wallenstein cellist, as soloists in the Brahms double concerto in A minor, for violin, cello, orchestra. They were enthusiastically received and appeared again in individual solos on the Friday evening program. On this program Mr. Wallenstein played the Saint-Saëns concerto in A minor and Mr. Spalding interpreted Lalo's Symphonic Espagnole. Jose Iturbi again conducted, giving delightful readings of Mozart and Debussy numbers, as well as providing interesting accompaniments for each soloist.

SMALLENS LEADS BUTTERFLY

The first opera performance of this season at Robin Hood Dell was Madam Butterfly under the baton of Alexander Smallens. Marie Samson, soprano, was heard to good advantage in the leading role, while Armand Tokatyan, tenor of the Metropolitan Opera Company, sang Pinkerton. It was a successful performance on the whole and was well received by the largest audience since the opening night.

WALLENSTEIN AND BAUER

On July 15 and 16, Harold Bauer, pianist, was soloist, with Alfred Wallenstein as conductor. Mr. Bauer chose Beethoven's Emperor Concerto for the Thursday evening program and the lovely concerto in C minor by the same composer for Friday evening. At both concerts he gave masterly and scholarly interpretations and was enthusiastically received. As one encore he played the sonata in A by Scarlatti. Mr. Wallenstein again made a good impression with his work as conductor and Jascha Kayaloff did particularly fine work in violin solos of Scheherezade. E. F. S.

Garrotto and Power in Omaha Opera Highlights

OMAHA, NEB.—Annunciata Garrotto, soprano, and Lawrence Power, tenor, both prominent as opera singers in New York and elsewhere, appeared in a series of scenes from three popular operas at the City Auditorium recently. Highlights from La Traviata, Carmen and Faust were sung by the two artists, whose beautiful voices and intimate knowledge of opera traditions placed on their offerings the stamp of artistic merit. Their costuming of the various parts was likewise appropriate and attractive. Effective stage settings contributed no little to the general impression; and the orchestra, under the baton of Harry Brader, provided an excellent and well-ordered background. The event was sponsored by the House of the Good Shepherd. J. P. D.

Choral Composition Contest Held by WPA

Performance of their music over the nationwide Columbia network is the prize for five composers who win a contest for short choral compositions being held by the Madrigal Group of the WPA. After the premiere performances on the radio, these compositions, which are to be unaccompanied works for mixed chorus, will be recorded and performed throughout the country by Federal Music Project choral groups. In addition it is agreed to publish suitable winning compositions. The committee of judges includes Dr. Howard Hanson, Roy Harris, Lehman Engel, Lee Orean Smith and Harold Morris. The contest rules require that the chorals run from two to four minutes each, that the text be in English, and that none has been performed previously. Manuscripts must be submitted before November 15, 1937, to the Choral Contest Committee, Federal Music Project, 254 West 54th Street, New York City.

FESTIVALITE

JULIA PETERS
opened the Music Festival in Utica, N. Y., in June.

New Orleans Hears Sidney Rayner

NEW ORLEANS, LA.—A native son returned to New Orleans on July 7 when Sidney Rayner, tenor of the Metropolitan Opera, gave a recital here in the Blue Room of the Hotel Roosevelt before a cordial audience. Mr. Rayner exhibited his vocal brilliance in a comprehensive program of songs and arias, including the Celeste Aida and the Flower Song from Carmen, excerpts from two of his most frequently presented roles. The tenor was accompanied by the New Orleans Sinfonietta, directed by Arthur Zack, which also furnished intervals of instrumental music. K. W.

Frederick Jacobi Compositions Have Frequent Hearings

Frederick Jacobi's works have had frequent performances during the past season. Mr. Jacobi's string quartet (No. 2) was the one among his compositions most frequently heard, having had a performance by the Gordon Quartet at the Bohemians; by the Pro Arte Quartet at a concert sponsored by Mrs. Coolidge at the New York Public Library; two performances by the San Francisco String Quartet; two by the Oxford String Quartet over the radio station WQXR; and a performance by the Northampton String Quartet. Jacobi's piano concerto was given by the Rochester Philharmonic Orchestra in December with Dr. Howard Hanson as conductor and Irene Jacobi as soloist; his cello concerto was given at a WPA concert in Chicago with Lois Bichl, cellist, and Izler Solomon, conductor. Excerpts from his Indian Dances were twice given at the Young Peoples Concerts of the New York Philharmonic Orchestra under Ernest Schelling; and his new scherzo for wood-wind quintet was given its first performance by the students of Marcel Tabuteau at a concert of the Curtis Institute of Music in Philadelphia. Fabien Sevitzky at a concert of the Philadelphia String Sinfonietta gave the second movement of Jacobi's string quartet (No. 2) in an arrangement made especially for him; and Jacobi's preludes for violin have been given by Roman Totenberg and Joseph Szigeti.

Mr. Jacobi will continue in the fall as teacher of composition at the Juilliard Graduate School in New York.

YOUNG AMERICAN PIANIST

EUGENE LIST,
pianist, has given recitals in New York and other American cities, and orchestral appearances include engagements with the New York Philharmonic and Philadelphia orchestras. Mr. List was for eight years an artist-pupil of the Sutro-Seyler Studio, Los Angeles, under the direction of Julius Seyler.

Fokine Ballet Appears at Jones Beach

An audience of over 4,000 enjoyed the July 11 open air performance of the Fokine Ballet at Jones Beach, in the series sponsored by Fortune Gallo and J. J. Shubert. The program of the Fokine troupe, with Patricia Bowman as an added attraction, included Les Sylphides, Polovtsian Dances (Prince Igor) Russian Toys, and Persian Angel. The ensemble revealed its customary finish and spirit, and the soloists scored strongly. They were, aside from Miss Bowman, also Christine Kriens, Harold Haskin, Nancy Knott. Robert Schaefer sang excerpts from The Student Prince. The fascinating program wound up with a water ballet. All the numbers found enthusiastic response from the spectators, who were doubly fortunate, for the cool sea breezes alleviated the heat waves of an unusually hot day and evening. L. L.

New Egyptian Music Premiered in Cairo

Orchestral Concerts and Recitals Complete Abundant Roster

CAIRO.—Toscanini, with the new Palestine Symphony Orchestra, gave four concerts in Egypt in January. This is reason enough to state that the musical season was the most flourishing the country has seen.

Another important event in our tonal annals was the program given by the Egyptian State Broadcasting Orchestra, conducted by Joseph Huttel. The music, almost entirely Egyptian, comprised two movements from Joussef Greiss' first symphony; Egyptian Rhapsody by Medhat Assen (musical director of the Egyptian Radio Station), and Sphinx Greetings for violin and orchestra, composed and played by Vsamy Shawz. These works met with a warm reception, but public enthusiasm was highest after Joseph Huttel's Cairo Pictures. The remainder of the program was Beethoven's C minor piano concerto, in which the Egyptian pianist Aida Allan won warm recognition.

CHAMBER MUSIC

Performances of Mozart, Beethoven, Brahms, Schubert, Alban Berg, and Ravel quartets by the Kolisch Quartet were memorable.

The Friends of French Culture presented the Menashes-Huttel Quartet in an excellently read list of Chausson, Albert Roussel and Jean Cras, with Simone Haye, assisting pianist.

RECITAL OFFERINGS

Adolf Busch won the hearts of Egyptian concert-goers during his visit. His programs included works of Tartini, Vivaldi, Bach, Kreisler, Dohnanyi, Kahn, and Reger.

Aubrey Pankey, Negro baritone, revealed agreeable voice and musicianship in Old Italian songs, and some by Brahms, Schubert, Handel, Strauss, Debussy. Negro Spirituals also were programmed.

Robert Merignac, tenor, had a successful concert showing good vocal qualities and sense of the dramatic.

Pianist Gina Bachauoner gave fine readings of Bach, Scarlatti, Brahms, Chopin, Albeniz, Liszt.

Gerhard and Dora Willner held the second series of their Beethoven-Schubert Cycle, presenting for the first time in Egypt, Schubert's Die Winterreise and Schwanengesang, and Beethoven's thirty-two variations.

FRENCH CHORISTERS

An opportunity to admire French culture was proffered by the Petits Chanteurs de la Croix de Bois. Their concerts, events for Cairo and Alexandria, comprised programs of madrigals and motets.

GERHARD WILLNER

A. A. U. W. Awards Graduate Fellowship to Helen Hewitt

CINCINNATI, O.—For the first time in its fifty-six years of activity in behalf of education for women, the American Association of University Women is awarding a fellowship to a graduate student in music.

The Boston Alumnae Fellowship, carrying a stipend of $750, has been given to Helen Hewitt of Granville, N. Y., who will complete a critical edition of the first published collection of part music, Harmonice Musices Odhecaton, printed, 1501, in Venice by Petrucci.

Miss Hewitt holds the A. B. from Vassar College, the Mus. B. from Eastman School of Music, has passed special examinations given by the American Guild of Organists, M. S. M., School of Sacred Music, Union Theological Seminary, and was awarded the M. A. by Columbia University. M. D.

Eminent German Music Festival Discontinued After Long Life

Allgemeine Deutsche Musikverein Disbands after Seventy-five Years of Existence—Its Final Programs Take Place in Darmstadt and Frankfort

FRANKFORT.—The Allgemeine Deutsche Musikverein, which for seventy-five years has devoted its energies to making contemporary music known, has disbanded after its sixty-eighth festival held recently in Darmstadt and Frankfort. The first evening of the festival offered a restoration of the opera Valet de Deux Maitres by Ernst Kustera. This charming *opera buffa* was conducted by Karl Friderich, and stage-managed by Bruno Heyn.

The second concert, also in Darmstadt, was symphonic, presenting Nous Marchons by Ludwig Weber, a work in which the composer unites the popular and artistic trends in modern music; Suite Symphonique by César Bresgen, based on folklore and replete with rhythmic and lyric charm; concerto for piano, clarinet and orchestra by Gerhard Frommel, with unusual technical interest; and variations and fugue on a Swiss Song by Hermann Wunsch. Karl Friderich conducted, and G. Kuhlmann (pianist) and Liebhold (clarinettist) were soloists.

Third of the Darmstadt concerts was an afternoon seance devoted to chamber music: Quartet by Otto Besch (Königsberg), played by the Fehse Quartet; trio in E minor by H. Shroeder (Cologne); sonata for piano and oboe by S. Müller (Leipzig) and three songs for bass and chamber orchestra by Karl Marx (Munich) sung by Fred Drissen. The second chamber music program comprised quartet in G, by Wilhelm Maler (Cologne), played by the Lenzewski Quartet; three Goethe songs for baritone, harp, horn, and cymbals, by Hermann Simon (Berlin) sung by G. Baum; three songs for soprano and string quartet by Adolf Pfanner, sung by Ria Ginster; and string quartet by Werner Schranth.

In Frankfort, the evening concerts opened with a symphonic program: Introduction Solennelle by Lürman; concerto for flute and orchestra (remarkable for its counterpoint) by F. N. David; Suite de Variations by Werner Trenkner, of which the theme was taken from a street call; and symphonic music by Guster Geirhaas, notable for its nobility and vast melodic sweep. Rosbaud and Konwitschny were the conductors.

WORLD PREMIERE

The world premiere of Carmina Burana, scenic cantata by Karl Orff, aroused unusual interest. Based on an ancient Latin text found in the Benediktheuren Library, the music has a force and simplicity which give especial meaning to the peculiar libretto. The choruses, soloists, and dancers, costumed and placed on tribunes on the stage, dramatize the fortunes and misfortunes of life as depicted on a huge gaming wheel. The atmosphere, distinctly Middle-Age, is remarkably varied and colored, while Orff's expressive score admirably underlines the action. The orchestra under Wezeldergen, and the chorus and dancers directed by H. Eslenwein, were warmly applauded for their efforts.

HERMANN LISMANN.

Dresden Opera Provides Public with Light Fare

Events Attuned to Summer Spirit

DRESDEN.—Operetta, or comic opera, has become a traditional event of the late season at the Dresden Opera. Three days before the closing, Albert Lortzing's Zum Grossadmiral was premiered. Arranged by Treumann-Mette, musically directed by Willy Czernik, stage-directed by Hans Strohbach (who also designed the striking costumes) it was greatly appreciated. Angela Kolniak, Elfrieda Trotschel, Martin Kremer, Arno Schellenberg, and Ludwig Ermold (unsurpassable as the host) comprised the cast.

NEW OPERA STAGED

Rossini in Naples, charming work by Bernhard Paumgartner, also had splendid staging. Kurt Striegler directed, Hans Strohbach was the producer. Martin Kremer did a dashing Rossini, Elsa Wieber (American soprano) Hilda Clairfried, Elfrieda Trotschel, Jessyka Kottrik, Arno Schellenberg, and Ludwig Ermold likewise contributed to the success of the occasion.

Amusing Ballet Scenes—a confident title—provided an evening's entertainment at the State Opera, all the solo dancers taking part. Production and choreography by Valerie Kratina, music by Brahms, Johann Strauss, Weber, and Casella, the score of the Italian composer's Scarlattina providing the music for a two-act dance comedy called The Prodigal Daughter. Hanna Schlenker as the wayward maiden, received an ovation. The costumes were colorful, Kurt Striegler conducted, and there was stormy applause for everybody.

BLANCHE B. JANSON.

OPENS CONCERT SERIES

WILLEM VAN DEN BURG

conducted the combined Federal orchestras of San Francisco and Oakland, Cal., on July 13 in the Veterans' Auditorium in San Francisco. This was the first of a new concert series. Mr. Van Den Burg is assistant conductor of the San Francisco Symphony Orchestra.

Sigma Alpha Iota Secretary Plays Radio Programs

Mildred Sale, national executive secretary of Sigma Alpha Iota, national music fraternity for women, recently gave two programs over the radio station at Grand Forks, N. D. Mrs. Sale, now in Oklahoma City, Okla., was formerly a resident of Grand Forks, where she belonged to Mu Chapter of Sigma Alpha Iota.

Orrea Pernel to Make American Tour in Fall

Orrea Pernel, English violinist, who is coming to the United States in the fall for her first American tour under the management of Willmore and Powers, is at present fulfilling concert engagements in Finland. She has several broadcasts scheduled in Helsingfors, on August 15 offering a sonata recital and, September 2, the Mozart sonata in D.

Alton Jones Offers Varied List at Juilliard

A capacity audience in the Juilliard Concert Hall, New York, heard a recital by Alton Jones on July 20. This gifted artist chose as a medium for his art Respighi's piano transcription of Frescobaldi's organ passacaglia in B flat major, the Schumann sonata in G minor (op. 22), Chopin pieces and numbers by Rachmaninoff, Debussy and Prokofieff. Mr. Jones' swift, forceful and accurate technic is used as a means to the artistic end of expressing his musical concepts, and he is the fortunate possessor of a versatile interpretative talent. Frescobaldi and Debussy, Chopin and Prokofieff fared equally well at his hands. Hearty applause attested the appreciation of Mr. Jones' hearers.

M. L. S.

Fritz Mahler Leads Federal Symphony Forces

Fritz Mahler conducted the Federal Symphony Orchestra on July 18 at the Theatre of Music, New York. Louise Taylor, soprano, and Joseph Wetzel, tenor, were the soloists. Some of the composers represented were Weber, Mendelssohn, Smetana, Gustave Mahler, and Johann and Richard Strauss. Except for the Mahler number—the *adagio* for strings and harp from symphony No. 5—the program was a conventional but interesting one. Mr. Mahler injected vital and scholarly insight into the score, and ardent applause rewarded him.

G. N.

Metropolitan Opera Auditions to Go on Air for Third Year

Auditions of vocal talent for the Metropolitan Opera Company will be broadcast next winter, for the third consecutive season, over the blue network of the National Broadcasting Company. The broadcasts will be sponsored by the Sherwin-Williams Company, as in the last two seasons, and will be heard on Sundays, beginning October 3. Twenty-six broadcasts, the last March 27, 1938, will cover the entire opera season. As before Wilfred Pelletier is the conductor and Edward Johnson master of ceremonies.

Ettore Panizza Directs in Berlin

Ettore Panizza, after directing performances of Aida, Rigoletto and Tosca recently at the German Opera House in Berlin, was interviewed by a correspondent of the Berliner Lokal Anzeiger about his activities and experiences as musician and conductor. Mr. Panizza recounted that he was born in Buenos Aires of Italian parents who had migrated there from Mantua, Italy. His father was cellist in an orchestra, and he it was who developed the musical talent in the son. Mr. Panizza has directed orchestras in most of the larger opera houses in Italy, as well as in London, Chicago and at the Metropolitan Opera in New York.

Dilling Recital at Sea

Mildred Dilling, who recently sailed for Europe by the SS. Queen Mary, gave a harp recital in the main lounge of the ship. She played pieces of Bach, Couperin, Pierne, Debussy, Zabel, Tournier and Strauss-Dilling.

Frontier Festival In Progress

Dana Suesse's Compositions a Feature—Everett Marshall, Paul Whiteman Participate

FORT WORTH, TEX.—The 1937 edition of the Frontier Fiesta, showing from June 26 to October 12, is supplying the larger musical interest for the summer.

The music for the Casa Manana revue again is the work of Dana Suesse. Her music this year is even stronger than that of last season, especially that for the fantastic and exotic Lost Horizon episode. Paul Whiteman and his orchestra, this year without strings, to its detriment, is playing the score with characteristic technical brilliance and rhythmic subtlety. Everett Marshall, former Metropolitan Opera baritone, is the featured soloist. Harriet Hoctor is the prima ballerina, and the California Varsity Eight have effective ensemble assignments. A unique feature of the celebration is Melody Lane, presenting popular composers each featuring own numbers.

E. C. W.

Activities of Charles W. Cadman

Charles Wakefield Cadman, American composer, has been staying at his cabin in General Grant National Park, associated with Western Music Camp. He finished his new suite, American Suite for Strings, for string orchestra, a work to have initial hearing at Saratoga Springs, N. Y., Festival in September, played by the string section of the New York Philharmonic Orchestra under the direction of Frederick Charles Adler. Cadman appears with the Portland Symphony Orchestra on August 2 under Dr. Lajos Shuk, in his Dark Dancers of the Mardi Gras. Afterward he goes to Chicago to act as a judge for the Chicagoland Festival at Soldiers Field and to speak on American music on August 20. Later he visits the MacDowell Colony, Peterborough, N. H., as guest of Mrs. Edward MacDowell. While there he plans to complete a three act opera. Mr. Cadman is to remain in the East fulfilling concert engagements, including several with major orchestras, until December, when he returns to his home in San Diego, Cal.

Althouse Signed

Paul Althouse has been signed for a recital in Wooster, O., next season.

AT STADIUM

THEODORE CELLA

conducted his composition, Alpine Impressions, at the Lewisohn Stadium, N. Y., on July 26.

Music Performed at Paris Exposition Brings Novel Compositions

Opera Domestica by Harsanyi—Political Meeting in Tone—I. S. C. M. Festival Ends

PARIS.—Tibor Harsanyi's new opera—for want of a more exact specification—devotes itself to spicy philandering. Entitled Les Invités (produced at Comedie des Champs-Elysée, with Mmes. Grega, Schoor, MM. Laurence, Rey, Gueho, Talba) the story has to do with a wife who wants to go to bed at nine o'clock and her husband who wants to sit up and read until midnight, each one in the meantime thinking about fleshly pastimes with housemaids, boxers, *et al*, and thus mentally deceiving each other. The music is never bad, always highly seasoned and to the point, and naturally, since Harsanyi composed it, difficult to a degree.

Another first hearing (Pasdeloup Orchestra, Wolff conducting) was Meeting 36, by Francis Casadesus—a political mass meeting done into music. Think of the meetings you have attended, and what you may have heard on those occasions—that is what this work evokes. There are even fragments of the "International"—one of music's most modern notes, though its melody is not yet appreciated by quite all of the connoisseurs. The best compliment for Meeting 36 is that it is never commonplace or cheap, but I doubt that M. Casadesus could write that kind of music even if he tried.

PELLÉAS AND A DANCER

The exposition has also brought a beautiful performance of Javanese dances, with native artists (Djemil, Anik, Mas Waloejo, Moerindiah), music, and instruments, and a timely restoration of Pelléas et Mélisande (Opéra-Comique) with Wolff (conductor), Janine Micheau (beautiful voice but not *chez elle* as Mélisande), Gaudin (Pelléas, at his best in the tower and lover scenes), Sibylle (Genevieve), Guenot (Arkel), Jane Rolland (Yniold), and Claude Got (Golaud—a splendid impersonation, imbued with the sombre hues of tragedy, and vocally moving).

Jean Stokking, Dutch tenor, made his Opéra-Comique début as Rodolfo in Bohême, with considerable success.

A dance revelation was the appearance of Mia Slavenska, twenty-year-old artist from Jugoslavia. Extremely pretty and graceful, and the possessor of prodigious technic (she literally lives on her points) she has the art of differentiating her numbers and making each one create an ingratiating atmosphere of poetic charm. She was assisted by Anton Vuyanitch, dancer, Maillard Verger, pianist, the Paris Symphony Orchestra, and Igor Bouryanine, conductor.

I. S. C. M. FESTIVAL

The philosopher who said that music is a method of employing the mind without the labor of thinking at all, would have seen his theory magnificently disproven had he been observing musical activities in Paris these latter weeks.

MUSICAL EDUCATORS MEET

The instant the I. S. C. M. Festival was finished off, the congress of the Prague Society of Musical Education began. It covered late June with an interesting and inspiring series of lectures, papers read from absentees, discussions, and practical musical illustrations. Among the educational problems examined, figured such pertinent questions as Active and Passive Musical Receptivity and Its General Education Importance (Mme. Varro, Budapest); The Role of the Radio and Phonograph in Concerts for the Young (M. Jirak, Prague); Curt Sachs (Paris); Discussion of Classical and Contemporaneous Programs (M. Krenek, M. Haba, Prague); Musical Receptivity of Children and Adolescents (Dr. Walter Damrosch, Ernest Schelling, New York); Theatre and Opera for the Young and The Opera in School (Mme. Natalie Sac, Moscow); The Hearing and the Importance of Musical Auditions for the Young (Leo Kestenberg, Prague)—to name only a few of the subjects touched upon. The "practical illustrations" consisted of symphonic and chamber music concerts, folk music of various countries, and so on.

IRVING SCHWERKÉ.

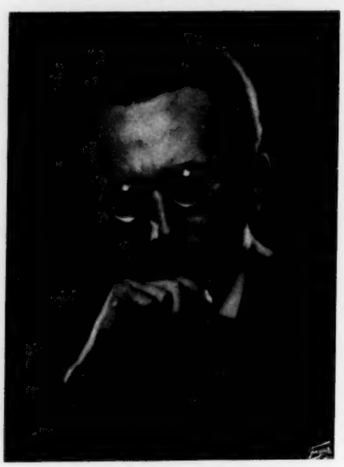
Los Angeles Plans Next Season's Opera

LOS ANGELES.—Gaetano Merola, general director of the San Francisco Opera Company, and L. E. Behymer, impresario, were the principal speakers on July 15 at the Ambassador Hotel in the interest of plans for bringing grand opera to Los Angeles the week of next November 15, at the Shrine Auditorium. Rabbi Edgar F. Magnin, presided. A gathering of 100 musicians and patrons of music attended, including members of the board of supervisors of Los Angeles County. Plans were also discussed for the building of a municipal opera house which is now under consideration by the supervisors, a committee of fourteen prominent citizens having been appointed for the selection of the site of the building.

The Los Angeles season this fall begins with Tristan and Isolde, November 15, with Flagstad, Melchior, List, Huehn and Meisle. November 16, Lakme, with Pons, Maison, Cehanowsky, Pinza and Oliviero. November 18, Aida, with Cigna, Castagna, Martinelli, Bonelli and Pinza. November 19, Lohengrin, with Flagstad, Melchior, Huehn, Meisle and Hofmann. The final performance is November 20, with the opera still to be announced. Conductors are Cimini, Merola, Papi and Reiner. Armando Agnini is the stage director.

C. D. K.

CONDUCTS OVER WOR



FRITZ MAHLER

conducted the Bamberger Symphony Orchestra over WOR on July 9. July 18 he wielded the baton for the Federal Orchestra at the Theater of Music, New York. Mr. Mahler is the musical director of the Civic Grand Opera Company of Philadelphia. (Photo by Fayer, Vienna)

Maurice Matteson Heard in Chillicothe, Ill.

CHILLICOTHE, ILL.—A musicale was given by Maurice Matteson, baritone, and Augusta Lofton Matteson, pianist and accompanist, at the home of Mr. and Mrs. George Prentiss Fenn in June. Mr. Matteson's fine voice and sensitive interpretative faculties were revealed in Bach numbers, a Verdi aria, five Strauss Lieder, Swedish folk songs and a group of songs in English. Besides furnishing excellent accompaniments, Mrs. Matteson proved an effective soloist in Rachmaninoff, Debussy and Moskowski numbers.

L. T.

Portland Al Fresco Programs Launched

First Concert Hailed by Seven Thousand—Edith Knox Applauded in Liszt Concerto—Bakaleinikoff on Podium

PORTLAND, ORE.—The commencement on July 12 of the second annual series of open-air symphony concerts proved conclusively that al fresco music has taken a decided hold upon the town. Seven-thousand attended the first of the six concerts scheduled for the Multnomah Civic Stadium. The Stadium Philharmonic Orchestra, which is really the Portland Symphony Orchestra in mufti, responded readily on this occasion to the supple baton of Vladimir Bakaleinikoff. The most notable advance over last summer's series is an improvement in the quality of the programs.

CALIFORNIA PIANIST PERFORMS

Edith Knox, California pianist, was the heartily applauded soloist. She played Liszt's E flat major concerto, scoring emphatically. Amply equipped to make short shrift of the work's technical razzle-dazzle, she turned in a robust, musicianly performance. It was no little feat to project artistry such as hers through the vast reaches of an edifice dedicated primarily to football.

BAKALEINIKOFF LEADS OWN WORK

Bakaleinikoff's resourcefulness was best apparent when he led a performance of his own setting of Bach's E major prelude. Other programmed numbers were Dvorak's Carnival Overture, Tschaikowsky's Nutcracker Suite and Sibelius' Finlandia.

D. L. P.

Salzburg to Hear Yella Pessl

Yella Pessl, harpsichordist, who sailed on the SS. Queen Mary recently, included among her last American appearances for the season a concert on the harpsichord of the Marquise de Chatelet, an original seventeenth century instrument, at the home of Malvina Hoffman. She broadcast over the Columbia network with Mitchell Miller, oboist, playing Bach, Handel, Scarlatti and French numbers; over WJZ, she was heard as soloist with Frank Black and the String Sinfonietta in the Bach A major concerto. She was presented in Atlantic City, N. J., for the New Jersey Federation of Women's Clubs.

Miss Pessl is appearing in Salzburg this summer. Before going to the Austrian festival city she will do research in sixteenth and seventeenth century English and French music at London, Oxford, Cambridge and Paris.

New Union Outlined for Music Industry

As the Musical Courier goes to press, the American Federation of Labor has instituted an intensive organizational drive in the radio broadcasting industry. The proposed union will embrace theatre actors, film players, grand opera singers, announcers, engineers, technicians, sound effects men, musicians and script writers. Preliminary steps include action by the American Guild of Musical Artists, of which Lawrence Tibbett is the head, to become an outright trade union; also the creation of an autonomous radio division of the Actors' Equity Association and the organization of a Radio Writers' Guild as a branch of the Authors' League of America. The American Federation of Musicians is expected to participate. It is intended that the drive will culminate in September in all the groups concerned outside of the musicians, asking recognition. The musicians already have a contract with the broadcasters.

THE CURTIS INSTITUTE *of* MUSIC

JOSEF HOFMANN, Mus.D.
DIRECTOR AND DEAN

MEMBERS OF THE FACULTY

VIOLIN *and* VIOLONCELLO

Albert Petersen photo

ALEXANDER HILSBERG
VIOLINIST
CONCERT MASTER OF THE PHILADELPHIA ORCHESTRA

EFREM ZIMBALIST
INTERNATIONALLY FAMOUS VIOLINIST

Rembrandt Studios photo

LEA LUBOSHUTZ
VIOLINIST
RETURNS FROM SUCCESSFUL EUROPEAN TOUR

Albert Petersen photo

FELIX SALMOND
VIOLONCELLIST
RETURNS FROM SUCCESSFUL TOUR IN ENGLAND

Auditions
IN
VIOLIN—VIOLONCELLO
Week of September 27

For information address:

THE CURTIS INSTITUTE OF MUSIC
PHILADELPHIA *Rittenhouse Square* PENNSYLVANIA

[15th Century music notation]

Ravinia Season Attracts Huge Summer Concert Audience

Improved Attendance Noted over Last Year—Ansermet, Kindler Conduct with Success—Recitals by Heniot Levy and Edward Collins

CHICAGO.—The Ravinia festival is meeting with enormous success in this its second season. The guarantors this year number over 300 and they subscribed a fund in excess of the quota set for the season at $40,000. At the end of the first two weeks' concerts the attendance has averaged higher than last year.

Ernest Ansermet conducted the July 8, 9, 10 and 11 concerts and introduced a novelty, his arrangement of Debussy's Five Epigraphes Antiques. The eminent Swiss conductor won ovation after ovation throughout his well built and interesting programs, creating nothing short of a furor. Hans Kindler, conductor of the National Symphony Orchestra of Washington, made his debut here on July 15, winning success that attested to the enjoyment of the audience and the admiration of the *cognoscenti*. Kindler deepened the favorable opinion at the July 16, 17 and 18 concerts, where he proved himself a peer among symphony conductors.

GRANT PARK PROGRAMS

Sixty-eight consecutive open air concerts will have been presented by the park district and the Federation of Musicians at Grant Park Shell when the present series comes to an end on Labor Day. Mary Ann Kaufman was soloist with the Walter Steindel Orchestra on July 5, singing the recitative and aria from Der Freischütz with that nobility of tone and beautiful voice that have endeared her to Chicagoans. Freda Draper, contralto, is engaged for many appearances at these concerts, two of which included her singing with the George Dasch Band on July 8 and the Woman's Symphony Orchestra on July 15. Miss Draper, who has toured with several opera companies, chose operatic arias on both occasions—O Don Fatale and Amour Viens Aider. Possessing an unusually fine contralto, rich in the medium and brilliant in the upper register, the popular songstress found in those arias vehicles in which to display the full gamut of her vocal power and rare artistry.

Mark Love, undoubtedly Chicago's premier basso, is sought by many conductors hereabouts. As soloist with both the Civic Opera and the Chicago Philharmonic orchestras he lived up to his high standard and added *eclat* to both concerts.

Of the orchestras so far heard the Chicago Philharmonic under Richard Czerwonky brings the masses to the realization that classical music when beautifully interpreted is as popular as jazz and to Czerwonky we are indebted for listing the best in symphonies and giving them authoritative and often inspiring readings.

AMERICAN CONSERVATORY RECITALS

Summer school students are fortunate in that they have opportunity to hear recitals by some of Chicago's outstanding musicians whose classes prevent frequent public appearances during the season. Kimball Hall was crowded to hear Heniot Levy's authentic and enlightening interpretations of Beethoven, Chopin, Brahms, Liszt and Rubinstein on July 7.

One of our best known pianists, Edward Collins set forth some brilliant piano playing, at the third conservatory summer recital, on July 14, when he gave students a real piano lesson on how Debussy, Chopin, Griffes and Dohnanyi should be performed. A group of his own compositions met with instant success. In her share of the program Maren Johansen Hattstaedt showed herself to be an ambitious and studious singer with a clear soprano voice.

ATKINS STUDENTS SING

Singers from Mae Graves Atkins' class showed by their excellent vocal technic and musical understanding what is being accomplished under her expert guidance when appearing in a song recital at the Chicago Conservatory on June 21. Participants included Ruby Mohr, June Petersen, Lorraine Thompson, Margaret Johnson, Eileen Gilmore, Kathleen Cummings, Lillian Monahan, Paula Belding, Thelma Williams Janet Gunn, Adelaide Hemenway, Marie Aamodt, Marion Blake-Forster, Katherine Scherstrom, Florence Ruden, Lucy Neill and Edna Thompson.

Podolsky Pupils

Leo Podolsky presented his artist pupils last season in Chicago in a recital series showing the development of the piano

LEO PODOLSKY

concerto from the days of Bach to the present, and this year in seven programs devoted to music conceived in dance form. The dance festival was repeated at the Beaux Arts Salon at the Chicago Medinah Club by nine of Podolsky's advanced pupils. In numbers with orchestral parts Mr. Podolsky presided at the second piano. Besides his teaching activities, he fulfilled many recital and concert engagements during the season.

Ruth Shaffner Holds Summer Classes

Ruth Shaffner, soprano, has returned to her summer home, near Brewster, N. Y., from a motor trip of New England. Miss Shaffner visited the MacDowell Colony, Peterborough, N. H., and afterward she took Mrs. H. H. A. Beach to the latter's summer home at Cape Cod. A former pupil of Miss Shaffner is soloist at the First Church of Christ Scientist at Nantucket, R. I. Since returning to her summer headquarters, Miss Shaffner has resumed her summer vocal teaching, and also teaches at her New York studio one day a week.

SIGNED BY PARAMOUNT

FLORENCE GEORGE,
twenty-two-year old Chicago soprano, who has had vocal study with Mario Rubini, was signed by Paramount for motion pictures on a twenty-six weeks contract. She is now in Hollywood preparing for her first picture.

LOUISE ST. JOHN WESTERVELT SAILS

Louise St. John Westervelt sailed on the SS. Laconia the latter part of June to spend the summer in England. She returns the end of August to resume her voice and choral training classes.

DANCER JOINS PADGITT DUO-STEINWAY STUDIOS

Bissell L. Padgitt announces that Edith Donnan is now associated with the Duo-Steinway Studios in charge of dance instruction. Miss Donnan was *ballerina* with a New York opera company for two seasons and also with the Russian Ballet Royal.

RENE DEVRIES.

Rankin Students Heard

Adele Rankin, vocal teacher and conductor of the People's Civic Chorus of Jersey City, N. J., gave a students' recital at Chalif Hall, New York, recently.

Cleveland Music Events

Piano Ensemble Plays at Geneva—Federal Music Project Presents Park Music

CLEVELAND, O.—Reports from every part of the United States confirm the fact that the piano has staged a triumphant and definite comeback in the musical life of this country. Never before have there been so many piano tournaments, contests and concerted recitals with numerous instruments on mammoth stages. In Geneva, O., a small community forty miles from Cleveland, an interesting event took place at the High School Auditorium with a seating capacity of 600. On two successive evenings, Mrs. George Lewis, known for her energy and splendid musicianship, presented her advanced students in a comprehensive program of symphonically arranged music for eight pianos. The arrangements were made by Mrs. Lewis herself and the audiences were enthusiastic in their acclaim of such unusual offerings. The program consisted of Waltzes and Polonaises (Chopin), Bach's chorale: Jesu, Joy of Man's Desire; valse from Tschaikowsky's Eugene Onegin; Bolero (Moszkowsky); selections from Delibes' Ballet Sylvia; Rossini's Merry Wives of Windsor and Liszt's second Hungarian Rhapsody. Mrs. Lewis plans to make this an annual event.

OPEN AIR MUSIC

The Federal Music Project is continuing to supply public parks and playgrounds with music during the sweltering heat. Military bands, concert orchestra and the light opera company alternate in their offerings.

Although the Great Lakes Exposition has failed to provide symphonic music for its visitors, it has nonetheless given a young American composer an opportunity to write music for a Greek play: The Aeolik Fragment by Lucien. Lamar Stringfield from North Carolina has composed the incidental music including four choruses for young voices, one chorus with dance, and Egyptian and Grecian dances as well as three solos. The music in the modern idiom, is pleasing but at times ponderous. Prominent parts are given to the flute and the harp.

STUDIO RECITALS

A flood of recitals by prominent musicians and instructors is being given at the respective studios presenting their students to interested audiences. Among the active studios are those of Franklyn Carnahan, Frances Bolton Kortheuer, piano; Mary Prayner Walsh, Francis J. Sadlier, Raoul Bonnanno, Lila Robeson, William Wheeler, Cassius Chapel, voice; Anne Taborsky and Betty Sindell Belkin, piano.

R. H. W.

Sylvia Salmi photo

EDWIN McARTHUR
CONCERT ACCOMPANIST AND COACH
Following annual summer season in Europe
In New York Studio—Five weeks
AUGUST 30th TO OCTOBER 2nd
Pare Vendome Studios, 350 West 57th Street
Telephone: Circle 7-2178

NAOMI CULLEN COOK
"The most beautiful soprano voice in the world."
—*Eugene Stinson, Chicago Daily News, Feb. 17, 1937*
Address Kimball Bldg., Chicago, Ill.

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

KRYL AND HIS **SYMPHONY ORCHESTRA**
Bohumir Kryl, Conductor, 3300 Lake Shore Drive, CHICAGO
MARY McCORMIC, Soloist
50 PLAYERS
Season 1937-38 All Booked,
Now Booking 1938-39

Bust of Anton Bruckner Unveiled in Regensburg

Hitler Attends Ceremony and Receives Gold Medal—German Government Grants Subsidy to Society

REGENSBURG.—The International Bruckner-Gessellschaft (a branch of which is the American Bruckner Society) held a three-day Bruckner festival here, the occasion being particularly the unveiling and placing of a marble bust of Anton Bruckner in "Walhalla," the temple-like edifice erected by King Ludwig I (grandfather of Wagner's royal friend, Ludwig II of Bavaria) on a mountain near Regensburg, for the commemoration of Germans of merit and renown.

Until recently, music was represented in the Temple of Glory (as the Walhalla is also named) by Beethoven and Schubert. That Bruckner has now taken his place there is to the everlasting credit of the International Bruckner Society and the new German Government, which not only willingly consented to the admission of Bruckner's bust, but will also give substantial subsidies to the Bruckner Society towards the publication of the master's works in their original form. In his festival speech Reichminiser Dr. Goebbels emphasized that these subsidies would be continued until the completion of the enterprise.

It was with emotion that the many thousands assembled at Walhalla heard of the Führer's generous resolve. Everybody judged it a duty of simple gratitude that the Bruckner Society confer upon him the golden Bruckner Medal, which was presented by Prof. Max Auer, President of the Society, and biographer of the Austrian master.

While the Munich Philharmonic, conducted by Siegmund von Hausegger, played the Eighth Symphony *adagio*, the marble bust was unveiled. The Regensburg Domchor sang a Bruckner motet, and the Führer laid an enormous wreath of laurel at the foot of the statue, in homage to the honored genius.

FESTIVE PERFORMANCES

The unveiling ceremony was succeeded and followed by many concerts, outstanding points of which were the fifth symphony (von Hausegger), ninth symphony (Vienna Symphony conducted by Kabasta), first symphony (Peter Raabe) and Te Deum (Domchor, conducted by Prof. Dr. Theobald Schrems). The Third Symphony and G Minor Overture (Dr. Rudolf Kloiber) were also significant, not to overlook the E Minor Mass, for choir and wind instruments, given at the pontifical service in the Cathedral, by Dr. Schrems, with his choir and artists from the State Orchestra of Munich. The orchestra concerts were played by the Munich Philharmonic.

During the Festive Assembly which the International Bruckner Society held in the ancient Rathaus, Chairman Prof. Auer conferred many diplomas and medals of honor upon a long row of deserving recipients, this being followed by Träuman und Wachen sung by students from Vienna University and an address by Prof. Dr. Peter Raabe, full of thought on the human and musical character of Bruckner.

PAUL EHLERS.

SINGING AT GRANT PARK

FREDA DRAPER,

Chicago contralto, has fulfilled concert and recital engagements in and around Chicago during the season, and is now singing with various orchestras and bands in Chicago's open-air Grant Park concerts. Miss Draper has already made four appearances in the series and has been signed for several more of the sixty-eight concerts.

L'Enfant Prodigue Given in Harrison

HARRISON, ME.—The performance of L'Enfant Prodigue at the Deertrees Theatre on July 10 reflected credit on all the participants, and on Enrica Clay Dillon, who adapted the production with music of Wormser and Carre. The score, with its fluent and often naive melodies, its dextrous employment of the *leit motif*, its contrasts and climatic outpourings, provides a sensitive setting to the drama. And when so lovely a score is interpreted by a pianist of the calibre of Arpad Sandor the listener may revel in its full beauties. The pantomimists—Gunda Mordan, Eleanore Lorne, Norma Greene, William W. Price, C. Borden Smith and Robert Chapman—effectively underlined the characters of the drama.

C. L.

Gershwin Memorial Program at Lewisohn Stadium

A Gershwin Memorial program to be given at the Lewisohn Stadium, New York, on August 9, is designed to embrace every phase of the creative work of George Gershwin. Conductors include Alexander Smallens and Ferde Grofe, and possibly Paul Whiteman. Others appearing are Ethel Merman, Oscar Levant, the Eva Jessye Choir. Al Jolson may also participate. The concert is under the sponsorship of a committee including Irving Berlin, Jerome Kern, Sigmund Romberg, Deems Taylor, Walter Damrosch and Gene Buck.

BERNARD R. LABERGE HAS THE HONOR TO ANNOUNCE THAT STELL ANDERSEN'S SECOND EXTENSIVE EUROPEAN CONCERT TOUR THIS YEAR WILL MAKE HER UNAVAILABLE FOR ANY AMERICAN CONCERT ENGAGEMENTS UNTIL JANUARY, 1938.

STELL ANDERSEN

ROME: "A well equipped artist of great sensibility, she revealed a sense of interpretation full of warmth." *Giornale d'Italia.* "A beautiful success." *Popolo di Roma.*

BRUSSELS: "A sensibility without affectation and a very sure taste." *Derniere Heure.* "Joins to the musicianship of a very sure taste an intelligence of interpretation and a great simplicity and purity of line." *La Nation Belge.*

FLORENCE: "She truly distinguished herself not only by a perfect technique but by an exquisite taste, an expressiveness and a classically pure style in the Sonata of Mozart, and later, with soul and a beautiful romantic élan in the vast Fantasia of Schumann." *La Nazione.*

PARIS: *With Orchestre Symphonique:* "Tall and graceful at the keyboard, she phrased effectively, employed an interesting variety of tone color and showed technical sureness. Her interpretation contained spirited rhythms and poetical feeling . . . " *Paris Herald.* "Under her caressing and agile fingers, the piano awoke Nordic impressions of genuine charm." *Echo de Paris. Piano Recital, Salle Pleyel:* "A great technique, a style serious and sure, and a full, round tone. The delicacy of her touch is full of charm." *L'Art Musical.*

VIENNA: *With Vienna Symphony:* "Stell Andersen played the Grieg Concerto with an extremely noble expression. She always maintained the rhapsodic rhythm which is necessary for this work and gave a beautiful interpretation of this northern romantic." *Neues Wiener Abendblatt.* "Rhythmic playing, precision, accuracy and a noble guidance of the cantilena characterize the clear romantic and cerebral playing of this splendid artist." *Neue Freie Presse.*

BUDAPEST: "Stell Andersen completely dominates the harmonies; her sonority is full, living and warm; her pianissimi are particularly beautiful. She plays with the greatest abandon, she lives in what she executes and interprets as if in a trance." *Pester Lloyd.* "She brought out with authentic style and high perfection the classic grandeur of Bach, Gluck and Mozart, the romanticism of Schumann and the grandiose genius of Liszt. The evening was crowned with a great and merited success." *Nemzeti Ujsag.*

MUNICH: "A brilliantly mastered technique, a beautiful suppleness and the development of a touch particularly seductive in the piano, are combined with the seriousness of a high artistic conception." *Tageblatt.*

COPENHAGEN: "It is rare to find a young pianist endowed with such remarkable talent." *Berlingske Tidente.* "A pianist of very sure technique. The piano vibrates and sings, and her virtuosity is evidenced by a profound knowledge of the production of dynamic effects." *Nationaltid.*

ROTTERDAM: "Hardly had the fingers of this gifted pianist touched the keys than one was under the spell of her mature skill. . . . The recital was of the very first rank." *Nieuwe Rotterdamsche Courante.*

AMSTERDAM: "She demonstrated to us that she is a star of the first magnitude. . . . Her whole musical creation was inspiring, persuasive, heart-warm, arresting of figure." *Algemeen Handelsblad.*

STOCKHOLM: "She showed in masterly fashion the significance of the technique of touch for the creation of style . . . Remarkable spiritual values." *Svenska Dagbladet.* "She showed herself to be in possession of a highly developed technique as well as a very lofty musical culture." *Stockholm Tidningen.*

THE HAGUE: "This musician is a poet who immerses herself in the material which is given her and then presents this product of concentration and artistry which she has recreated." *De Avondpost.* "We are eager to compare her with Myra Hess, for we have here also a pianist who has a fine singing tone, a deep grasp of her theme, with which she is saturated, a saturation which is not affected but springs from a true love of music." *De Residentiebode's Gravenhage.*

Management: BERNARD R. LABERGE, INC., 2 West 46th Street, New York

Peripatetic Opera Unit Sings in Florence Piazza

Troupe Performs in Car to Al Fresco Audience—Choral Competition with One Thousand Participants

FLORENCE.—The Lyric Car of Thespis (the Fascist travelling grand opera), paid its annual visit to Florence, giving three performances in the magnificent setting of the Piazza della Signoria. These travelling theatres, one for opera and two for drama, have regularly toured Italy for several years during the summer, taking drama and opera to the people in small towns, and everywhere playing to vast audiences.

The Lyric Car, equipped with complete stage, electric plant and seating accommodations for 6,000 to 7,000 spectators, is remarkable for its technical structure, perfect organization, and the high standard of its performances. The company comprises hundreds of people, including artists, musicians, chorus, ballet, stage directors, and an army of men to set up and transport the theatre. This year's repertoire is composed of Verdi's Rigoletto and Aida, and Ponchielli's La Gioconda, under the baton of Eduardo Vitale, and Andrea Morosini as chorus master.

OPEN-AIR CONCERT IN BOBILI GARDENS

Fully a thousand singers from the provinces of Florence, Arezzo, Grosseto, Pistoia, and Leghorn competed in an open-air concert for the Tuscan Choral Competition organized by the National After-Work Association. The Florence After-Work Symphony Orchestra, under Temistocle Pace, opened the program with Verdi's Sicilian Vespers, and Beethoven's Egmont Overture, followed by the combined choruses and orchestra in Pellegrini's Ritorno del Legionario, Mascagni's Inno al Sole, Puccini's Inno a Roma, and the Giovanezza. The concert went with a swing, revealing a high standard of achievement.

ENGLISH SINGER SCORES

Cecilia Strut, English soprano, gave a successful concert in the Palazzo di Parte Guelfa, under the auspices of the Fascist Cultural Institute. Miss Strut furnished proof of fine training and musical sensibility in a program of Scarlatti, Steffani, Handel, Pergolese, Veracini, Bellini, Verdi, Beethoven, Glazounoff, De Falla, Ferri, Castelnuovo and Respighi. Luigi Franchetti was the accompanist.

DOROTHY NEVILE LEES.

Second Season at Danube Festival for Ormandy

Eugene Ormandy has conducted several concerts at Linz, in Upper Austria, the birthplace of Anton Bruckner, where the annual Danube Festival recently celebrated Kunst und Kultur in Brucknerland (Art and Culture in Bruckner-Land). Besides Mr. Ormandy the conductors were Oswald Kabasta and Hans Weisbach. This is the second summer that Ormandy has conducted the Danube Festival. His first apearance was at an hour's notice last year when Bruno Walter was taken ill. Ormandy was awarded the Kilenyi Bruckner medal last year. He returns to America in September, beginning his season as conductor of the Philadelphia Orchestra on October 8, and also conducts eight consecutive Sunday programs of the Ford Hour beginning November 7.

Casadesus to Return for Orchestra Appearances

Robert Casadesus will be soloist with six American orchestras next season. The French pianist returns after the New Year, opens his tour with a New York recital in Town Hall on January 8, followed by a broadcast on the Ford Hour on January 16. On January 21 and 22 he plays with the Cincinnati Symphony Orchestra; 28 and 29 with the St. Louis Symphony Orchestra; February 3 and 4 with the Kansas City Orchestra, after which he goes to the Pacific Coast for his first visit to the Far West. Returning from California he plays with the Chicago Symphony Orchestra on March 8, 10 and 11, with the New York Philharmonic Orchestra on March 17, 18 and 20, and ends his tour with appearances with the Boston Symphony Orchestra on March 21 and 22.

Handel Tribute in Gottingen

Purcell Music Also Featured in German Festival

GÖTTINGEN.—In 1920, thanks to the efforts of Oskar Hagen, Göttingen re-opened its annual Handel Festivals, performing Rodelinde, thus renewing one of the most interesting musical events in Germany.

The seventeenth annual festival of Handel operas has just taken place, the high point being Scipio (composed in 1726) given for the first time in a German translation by Emile Damk. Niedecken-Gebhard, stage manager from Berlin who mounted the first operas in the 1920 festival, and Kary Notholt, Handel singer, lent traditional style to singers and orchestra, all under the able direction of Fritz Lelmann. It was a remarkable occasion.

Handel music, played by woodwinds, was performed in the market place one evening, the crowds welcoming everything with enthusiastic applause. Henry Purcell's Ode on St. Cecilia's Day, 1692, provided unique information as to his relations with Handel and his English ancestors. The festival was held in conjunction with the 200th anniversary of the founding of the University of Göttingen. EDITH WEISS-MANN.

London Activities

(*Continued from page 7*)

being exhibited with some success ("he who trips may eat," is the motto), under Uday Shan-kar, and his Indian (Hindoo) troupe at the Gaiety; and, by the way, the Philadelphia Ballet made such a hit that Miss Littlefield had to prolong her season by a week.

Fag-end recitals are still going on in a desultory way, but nothing to write home about. A young lady named Katherine Miller Jones, whom I suspect of being American, gave a vocal display to considerable advantage at the American Women's Club, including among many old regulars, some gipsy songs by Brahms. Brahms' Liebeslieder (both sets) were agreeably presented by an English quartet headed by Miriam Licette, and this gave us the unusual spectacle of seeing London's two rival accompanists, George Moore and George Reeves, at one piano simultaneously and together.

JESSICA DRAGONETTE

Star of Palmolive Beauty Box

Every Wednesday Night over C. B. S. 8:30 P.M. E. S. T.

Mgt.: N. D. LOFTUS, Suite 700, 119 W. 57th St., N.Y.C.

Opera and Ballet at Stadium Concerts

Fritz Reiner Conducts Ring Dramas—Mordkin Ballet Dances—Ray Lev Soloist in Schumann Concerto

The first and least often heard of the Ring dramas, Das Rheingold, had a concert performance on July 12 at the Stadium, with Fritz Reiner ruling the orchestra. Threatening weather kept down the attendance. The score showed itself not particularly grateful for *al fresco* concert exposition. The music in the great open Stadium spaces lacked the majesty and resonance which go with proper indoor acoustics, and the unfolding tonal sequences had a tinge of monotony, divorced from dramatic action and scenery. However, Mr. Reiner and the soloists strove valiantly to compensate by the vigor and beauty of their contributions. Paul Althouse sang resonantly and vividly as Loki; Goeta Ljungberg was a clear-voiced Fricka; others of the excellent vocalists were Dudley Marwick (Wotan), Stephano Ballarine (Donner and Alberich), William Martin (Froh), Louis Purdey (Mime), Leonard Treash (Fasolt), Hudson Carmody (Fafner), Florence Kirk (Freia and Woglinde), Edwina Eustis (Erda and Flosshilde), Irra Petina (Wellgunde). M. L. S.

DIE WALKÜRE

The Philharmonic-Symphony Orchestra under the baton of Fritz Reiner presented the second of a series of concert versions of Wagner's Der Ring des Nibelungen at Lewisohn Stadium on July 14. The soloists were Florence Easton (Brünnhilde), Goeta Ljungberg (Sieglinde), Paul Althouse (Siegmund) and Julius Huehn (Wotan). Four thousand Wagner enthusiasts defied threats of rain and sat under umbrellas during the last half of the evening, listening to Brünnhilde's Battle Cry and remaining to hear Wotan's Farewell and the lovely Magic Fire Music at the end.

Despite the authority and fine abilities of Mr. Reiner to control tone volume and to bring climaxes to their rightful culmination, in the face of the indubitable vocal and dramatic gifts of the artists entrusted to the projection of the drama which deals with the sin and punishment of Wotan, there was lack of dramatic cogency.

Miss Ljungberg looked every inch the daughter of Wotan and sang with beauty of tone and fidelity to pitch, especially in considerable altitudes.

Excellence of diction marked both hers and the role of Siegmund, sung by Paul Althouse. However, the spirit of their performances seemed to partake of the dampness of the evening. Mr. Huehn, equipped with vocal amplitude and quality, at times showed fine conception of the role of Wotan, as in the tenderness of his Farewell to Brünnhilde, but maturity is yet to be achieved.

The real Valkyrie flint and steel was struck only once during the evening and that was by Florence Easton whose joyous battle cry, Ho-yo-to-ho, pierced the heavy rain laden clouds and reached to Walhalla, the home of the gods. For this she won an ovation from the enthusiastic audience. M. S. W.

MORDKIN BALLET

The initial ballet visitation of the season took place at the Stadium on July 16 and 17 when the Mordkin Ballet presented their choreographed legend The Goldfish and an extensive assortment of national dances. The Goldfish, which was seen at Town Hall last winter, is a ballet version of the old story of the fisherman, his greedy wife, and the magic, gift-granting fish. The Mordkin group have given it colorful setting to music by Tcherepnine. In the second half, entitled Dance of Nations, Polish, Persian, Bretagne, Caucasian and Greek terpsichorean idioms were featured. The Polish mazurka, danced by a brightly garbed group before black curtains, was one of the most successful essays. A large audience watched attentively and applauded with zeal. M. L. S.

RAY LEV SOLOIST

Fritz Reiner opened the program of the concert of July 19 with Weber's Freischütz Overture, most atmospherically interpreted. There followed an unusually stylistic and yet highly affectionate reading of Mozart's G minor symphony, beautifully proportioned and toned, and flawlessly executed. After the intermission, Ray Lev played the solo part of Schumann's piano concerto. She stressed somewhat in volume, perhaps in the belief that the large spaces of the Stadium required such emphasis, whereas the fact is that the microphones used there render it unnecessary. However, Miss Lev revealed her typical musical grasp and intensity of feeling. She scored strongly with the numerous body of listeners. Winding up the program came colorful and spirited performances of Weinberger's Schwanda polka and fugue, and Smetana's Bartered Bride Overture. Reiner was given ovations by the audience and orchestra. L. L.

SIEGFRIED IN CONCERT FORM

Clear skies and an audience of 6,000 contributed to the inspiration of Wagner's incomparable Siegfried music as delivered in well selected excerpts from the opera by Fritz Reiner and performed by the Philharmonic-Symphony Orchestra under his direction at the Lewisohn Stadium on July 20 with the assistance of six soloists. Long after the last echo of the Love Duet between Siegfried and Brünnhilde had ended and the concluding chords of the orchestra had ceased, the audience stood and cheered.

(*Continued on page 28*)

Photo © Harlip

GEORG VON HARTEN

Baltic-Russian pianist, now living in London, has concertized extensively in Europe, playing in England, Sweden, Germany, Holland, Belgium, Switzerland, Austria, Poland, etc., with eminent success. Writing about one of Mr. von Harten's recent London appearances, The Daily Herald of that city commented on the *"exquisite reserve"* with which the pianist interpreted the Mozart D minor concerto. The critic of The Morning Post *"found that he had been through an experience he would not willingly have missed,"* while The Sunday Times said, *"As a craftsman he commands admiration."* After calling attention to Mr. von Harten's stylistic perfection the Times critic went on to say, *"Though tone, rhythm and phrasing were in themselves so agreeable to the ear, they had a greater value as an indication of the pianist's approach to the music and to his audience; his playing was a communication between minds . . ."*

Puccini and Strauss Opera in Frankfort

Dohnanyi and Budapest Orchestra Are Visitors

FRANKFORT.—Our Opera recently restored two works seldom heard in Frankfort—Puccini's Manon and Strauss' Ariadne. Both operas were well received and had several performances. Elsa Ronent sang the Puccini heroine, and Clara Ebers the role of Ariadne.

Franz Konwitschny conducted the ninth Museum Concert: program of Strauss, Beethoven; and Mme. Rolessa, piano soloist in Chopin's E flat concerto. Jochum, with Gieseking as soloist, presented a list of Mozart, César Franck, Strauss and Beethoven. Subsequent programs featured Zino Francescati, violinist, in Paganini's D major concerto, and Victoria Ursuleac in Brahms, Schubert, Beethoven and Marx Lieder. Dohnanyi conducting the Budapest Philharmonic Orchestra won unusual success, presenting a list of Wagner, Beethoven, Dohnanyi, Bartok, and Kodaly.

Miscellaneous concerts included an excellent performance of Bach's St. Matthew's Passion by the Ruehl Chorus. Romuald Wikarski, pianist, and Volker, tenor, were welcomed in their respective recitals, while a sonata program by George Kulenkampff, violinist and Kempff, pianists, also won favorable notice. Robert Casadesus, pianist, played Brahms' B flat Concerto, under Carl Schuricht's direction. Trilogia sacra, canta by Robert Oboussier was restored recently when Schuricht and a chorus and soloists presented it to an enthusiastic audience.

FESTIVAL OF FOUR B'S

The four B's—Bach, Beethoven, Brahms, and Bruckner—were fêted here recently in an artistically and financially successful festival. The Society for Modern Music premiered Petite Suite (Helmut Degen), Concertino for piano and orchestra (Leo Janácek), Music for Eleven Instruments (Edward Staempfi) and Serenade for small orchestra (Jean Françaix).

HERMANN LISSMANN.

Luisa and Sigismond Stojowski in Seattle

Two concerts were given in July by Luisa and Sigismond Stojowski, pianist, at the Cornish Theatre, Seattle, Wash. On July 12 Luisa Stojowski was heard in music by Beethoven, Schubert, Chopin, Granados, Stojowski and Debussy. Sigismond Stojowski included on July 20 works of Franck, Paderewski, Ravel and Stojowski. The concerts were for the benefit of the Stojowski Students' Association Scholarship Fund.

Marga Waldron Closes Foreign Tour

Marga Waldron, American dancer, returned on June 21 aboard the SS. Queen Mary from her second tour of Europe. She gave her programs of ballet divertissements in Rome, Budapest, Lausanne, Brussels, and Paris. After a summer spent on her country place at Cornwall-on-the-Hudson, Miss Waldron will begin in the fall a series of recitals in the United States.

Robert Scholz to Play Mozart Instrument at Salzburg

An innovation this season during the Salzburg Festival will be a Serenade-Concert of Mozart's music on August 12, in the same room of the archbishop's residence where Mozart gave his famous Academies. For this concert, under the patronage of the Governor and auspices of the International Mozarteum Foundation, Mozart's piano which was presented in 1856 to the Mozart Museum by the composer's eldest son, will be used by Robert Scholz, and a piano made at the same time in the same workshop of Anton Walter be used by Heinz Scholz for the performance of a two-piano Mozart sonata. Robert Scholz will also interpret a group of solo piano works and accompany songs. These duo-pianists, both professors at the Salzburg Mozarteum, will be heard in America for a first time next season under the auspices of the Guild for Musicians.

Mary Ramsay and Andres Timberg Active in London

Mary Ramsay, pianist, arranged and took part in the music for a series of *tableaux vivants* at Grovenor House, in London in aid of P. O. I. P. H., given in the presence of the Duchess of Kent and other distinguished patrons and entitled A Picture Gallery Comes to Life. The evening of the same day, the BBC television put on four tableaux with Miss Ramsay offering piano solos by Paderewski, MacDowell, and Andres Timberg singing Drink to Me Only With Thine Eyes, an excerpt from Traviata and Massenet's Elegie.

Mr. Timberg has sailed for opera engagements in Sweden, and on his return in the autumn he and Miss Ramsay will give a concert at the American Women's Club (under royal patronage) and come to New York for a recital and a subsequent American tour.

Kneisel Series at Blue Hill, Me.

Marianne Kneisel is holding a series of three Sunday afternoon concerts in Kneisel Hall, Blue Hill, Me. On July 25, Gaston Dethier, pianist, appeared with the Marianne Kneisel String Quartet, and Phyllis Kreuter played cello solos. Today (August 1) Carlos Salzedo, harpist, becomes a pianist for the program, appearing with Miss Kneisel in the Senaille sonata; and Sylvia Meyer, first harpist of the National Symphony Orchestra, will play. August 8, the Marianne Kneisel String Quartet is to be heard, with Henry Harris, pianist, featured in the Schumann quintet.

Four Generations of Family Study With Burnham and Wragg

Four generations of one family studied with Thuel Burnham and Russel Wragg at the Burnham-Wragg Piano School, New York, within the past three years. The eldest of the group was the late Mrs. Walter Cook, recently deceased, a prominent amateur pianist of her day, having studied extensively in Germany as a young girl and with Mr. Burnham after his return from Europe. She frequently played with leading violinists, cellists and chamber music organizations of this country and Europe and was known as a solo pianist. Mrs. Cook's daughter, Mrs. Herbert Coffin, granddaughter, Mrs. Gordon Cushman, Jr., and great-granddaughter, Elizabeth Cushman, are studying at the Burnham-Wragg Piano School at the present time.

Louis Persinger Teaching at University of Colorado

BOULDER, COLO.—Louis Persinger, who is conducting a class in violin at the University of Colorado during the first summer session, was presented in a recital at Macky Auditorium on July 6. The strength and delicacy of Mr. Persinger's art, his temperamental warmth and intellectual grasp were set forth in a program of Vivaldi, Mozart, Bach, Chausson, Debussy-Kramer and Barthélmy-Persinger numbers. The university register shows that violinists from twelve states (Iowa, Indiana, Florida, New York, Colorado, Washington, Illinois, Texas, Michigan, Kansas, Minnesota and Oklahoma) are attending Mr. Persinger's class here.

W. A.

EIDÉ
NORENA

Soprano of the
METROPOLITAN OPERA
New York
and the
PARIS GRAND OPERA

Photo by Morand, Paris

EIDÉ NORENA AS DESDEMONA

THE TIMES (London)
June 28, 1937

To provide a counterpoise to Otello and Iago in this triangle of forces called for an equally accomplished Desdemona. The chief beauty of Miss Norena's portrayal was the shading she put into her voice as the emotions of the part plunged deeper. She began with tones so neutral as to raise a momentary doubt, but they warmed in the love duet, glowed in the garden scene, became passionate at the peripeteia, and clouded over as the catastrophe approached; and her phrasing was always significant.

Sir Thomas Beecham again revealed a hundred subtle beauties in the score, so that it was a very satisfying performance in which all seem to have agreed to place the climax in the third act and to observe a hush in the fourth for the consummation of the tragedy.

THE DAILY TELEGRAPH (London)
June 28, 1937

"Otello" was given at Covent Garden on Saturday with an American Iago and a Norwegian Desdemona.

Lawrence Tibbett conquered the audience by the sheer beauty of his singing. His gestures were conventional and in appearance he seemed too debonair and elegant for villainy. What left an abiding impression was the effortless smoothness and richness of a noble voice, entirely free from strain or tremulous bluster.

Eidé Norena's Desdemona was also an extraordinary beautiful and moving performance. Without renouncing any of the responsibilities of the mature singer, she created a picture of youthful trust and innocence. The combination of this child-like simplicity with distinguished singing—consistant in tone, phrasing and expression—was profoundly affecting, and by the very violence of the contrast made more horrible the growth and culmination of the tragedy.
—(J. A. W.)

MANAGEMENT: NBC ARTISTS SERVICE
RCA Building, New York
George Engles, *Managing Director*

Bach Festival in Magdenburg Has Major Works by Master

Offerings Include B Minor Mass and Art of Fugue

MAGDENBURG.—The twenty-fourth German Bach Festival of the Neue Bachgesellschaft of Leipsic, was held in this place. As is the custom with these festivals, local talent is given opportunity to shine, and often excellent "finds" are made. This time the musical direction was in the hands of Erich Bohlke and Bernhard Henking.

Bohlke led the performance of Art of Fugue and the chamber music concert, showing his excellent ability, and laying particular stress on tonal effects. Outstanding interpretations at the chamber music seance were suite (No. 6) in D, for viola pomposa, and the first performance of the D minor piano concerto in the original version, that is, as a violin concerto, the soloist being Otto Kobin. At a *Kantaten-Abend,* in St. John's Church, the festivalites were given the rare opportunity of listening to works of Bach which, while among his greatest, are not heard often.

Henking led the performance of the B minor mass, at St. John's Church. Not the tiniest note was omitted, not a single repetition neglected. Yes, it did seem rather long, but the splendid work of the musicians, especially the fine chorus, helped one to forget that the work is so lengthy. The soloists were Martha Schilling, Heinz Marten, J. M. Buuschild (all of Berlin) and Henrietta Lehne (Leipsic). The chorus was the combined Reblingscher Gesangverein and the Cathedral Choir.

Henking went about his work with deep devotion and respect, and showed exactitude in all he did.

Two organ recitals offered many of the masterpieces: Gunther Forstemann devoted his attention to the earlier, youthful works of Bach, and some of Buxtehude, while Werner Tell undertook the more gigantic structures. Both concerts were beautifully worked up and of great interest. The festival was well attended.

CLARENCE EHRHARDT, JR.

Florida State College Alumnae Honor Carol Longone

TALLAHASSEE, FLA.—Among three graduates honored with the presentation of medallions by the Florida State College Alumnae Association recently was Carol Perrenot Longone, the first Bachelor of Music graduate of this institution in 1912. She won a scholarship for study at the Cincinnati Conservatory, where she subsequently taught. She is now active as a piano teacher in New York City, and for the past three years has also given a series of illustrated lectures on the Wagnerian operas. Mrs. Longone has been accompanist for Rosa Raisa, Edith Mason, Cyrena Van Gordon, Graziella Pareto, Evelyn Scotney, Anna Fitziu, Beniamino Gigli, Mario Chamlee and Bruna Castagna. In 1934 she made a tour of Scandinavia as accompanist and solo pianist with singers from La Scala.

Kurt Jooss and Principals Receive Medals at Exposition

The Jooss Ballet has given twelve performances, at the Paris Exposition. In the course of the engagement, Kurt Jooss, organizer and director, and seven of the principal dancers were presented with gold medals, in commemoration of the fifth anniversary of their prize-winning debut at the International Congress of the Dance, held in Paris in the summer of 1932. The performances climaxed the most extensive season of the organization, completing their recent American tour of sixty performances with engagements in Holland, Belgium, Sweden, Poland, Rumania, Hungary, Jugo-Slavia, Austria, Czecho-Slovakia, and France.

The members of the Jooss Ballet return to this country in October, for a tour to the Pacific Coast and including Canada, Cuba and Mexico.

NEW ENGLAND
CONSERVATORY OF MUSIC
WALLACE GOODRICH, Mus. D., Director. Faculty of eighty-four.
Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 16. 300 Huntington Avenue, Boston, Massachusetts

DRAMA • MUSIC • DANCE • ART • RADIO
CORNISH SCHOOL SEATTLE
NELLIE C. CORNISH, Director
24th YEAR BEGINS SEPTEMBER 13, 1937
"The type of work the Cornish School is doing is exactly what this country most urgently needs—a program of broad education in music and allied arts"
—NICHOLAS SLONIMSKY
Write for beautifully illustrated Catalog

The David Mannes Music School
DAVID AND CLARA MANNES, *Directors*
ARTIST FACULTY
Piano: Warren Case, Frank Sheridan, Newton Swift, Isabelle Vengerova, Ralph Wolfe
Organ: Winslow Cheney
Coaching & Accompanying: Arpád Sándor
Violin: Paul Stassévitch, Stefan Sopkin
Violoncello: Lieff Rosanoff
Singing: Harriet van Emden, Vincent V. Hubbard
Composition & Analysis: Hans Weisse
Theory: Newton Swift
Solfege Classes: Mary Flanner
Ensemble: Sera Albisser
157 East 74th Street New York, N. Y.
New season begins October 7th, 1937

Stell Andersen Tells of Her European Tour

Stell Andersen, American pianist, who returned from a four months' European concert tour recently, is at her farm in North Bennington, Vt., preparing programs for next season's tour.

Miss Andersen sailed from New York a few days after her New York recital last February, when the weather was icy. Landing in Italy, Miss Andersen says, "I kept tripping on spring from the day I arrived in Italy until I sailed back the end of May. Italy was gorgeous in the first days of spring sunshine, and the small hillsides were covered with unending vistas of pink and white blossoms. Traveling Northward, I found spring was always just in advance of me. In Holland the bulbs were showing incredulous faith in the face of a sudden cold snap. I shall never forget the afternoon when I motored from the Hague to Hilverstrum for a radio engagement with the orchestra. We passed field after field of the most glowing carpets of all colors,

STELL ANDERSEN

hyacinths, narcissus, and jonquils, each keeping virtuously to its own color. That particular day must have been a May-day outburst because thousands of flower chains passed us on the handle bars of Holland's fast moving bicycles, and around the necks of the bicyclists, covering the radiators of motor cars, chains made of thousands of daffodil heads; cruel perhaps to the poor flowers but decorative to the eye.

"Down to Kew in Lilac Time—and Holland in the tulip season. I was fortunate in seeing all Europe in its freshest spring beauty. The weariness of travel, the nerve tension of playing in strange cities and to strange audiences, the excitement, and the thrill were made much easier by the beauty which met us everywhere. To motor to a concert through fields of sweet-smelling flowers calmed me immeasurably."

Miss Andersen returns again to Europe in the fall for a longer tour, embracing several cities where she was not heard previously. J. V.

Brodsky and Triggs in Recital

A two-piano matinée on July 14 in New York, by Vera Brodsky and Harold Triggs, found the concert hall of the Juilliard School filled with a discriminative audience, including Leopold Godowsky, Sascha Gorodnitzki, Abram Chasins, Maurice and Vera Aronson, Ray Lev, Guy Maier, Pierre Luboshutz and Genia Nemenoff.

A program of representative works was played by Brodsky and Triggs with their customary faultless musical ensemble and taste, expert balance of tone, and rare precision of technic. The couple revealed their outstanding art in three numbers by J. S. Bach, splendidly coordinated; an unfamiliar, charming sonata by Johann Christoph Bach; an altogether stunning presentation of the Haydn-Brahms Variations; Chopin's rondo, beautiful in style and coloring; and four shorter numbers, Valse by Triggs, a cowboy-tune arrangement by Brodsky and Triggs, and the first concert hearing of a new Carmen Fantasy (Bizet's themes) by Abram Chasins, and dedicated to the duo pair. The opus is an adroit, spicy, and highly pianistic piece of writing, with a brilliantly exciting *finale.* Its performance resulted in rousing applause, and encores followed. Brodsky and Triggs are in charge of the two-piano class at the Juilliard summer school. L. L.

Swiss Music Festival

BASEL.—The Swiss Tonkünstlerverein held its 1937 festival in Basel recently, this being the thirty-eighth festival in the history of the organization and the first time it has been held in this place in twenty years. Mixed in character, the festival produced works of such composers as Henri Gagnebin (St. Francis Oratorio), Jean Duperier (Tombeau), Othmar Schoeck (Lyric Cycle), Fritz Brun (sixth symphony), André-Francois Marescotti (Aubade), Jean Binet (dances), Walter Geiser (Stabat Mater), Willy Burkhard (Kleine Serenade), and Albert Moeschingers (violin concerto).

Claire Alcee in Rochester Program

Claire Alcee, lyric soprano, gave a recital recently at the Hotel Seneca, Rochester, N. Y., at the convention of the women's auxiliary of the Medical Society of the State of New York. Miss Alcee sang numbers by Donaudy, Schubert, Strauss, Bizet, Ernest Charles, Montague Phillips and Amy Worth. Her accompanist was Gladys Eldrett Bush. Miss Alcee has appeared in opera, with symphony orchestras, in concert and on the radio both here and abroad. She is a pupil of Jean de Reszke, Calvé, Amato and Sembrich.

AT PARIS EXPOSITION

RENÉ MAISON

sang the title role in Berlioz' Faust at the first performance of the Exposition season at the Paris Grand Opera on July 10. Later engagements for the tenor are as Lohengrin and Walter in Die Meistersinger.

Rudolph Reuter's Activities

Rudolph Reuter is offering a term of summer classes at the American Conservatory in Chicago and will leave for California early in August for six weeks of teaching there. His first concert of the season 1937-38 takes place in October in Danville, Ill., a reengagement from the 1935-36 season.

Cologne's Music Season Has Variegated Finale

Orchestra and Opera Form Chief Features—Bonn Beethoven Festival Attracts

COLOGNE.—Numerous festive events were given here recently. Furtwängler and the Berlin Philharmonic in works by Haydn, Strauss, Bruckner, and Dohnanyi; the Budapest Philharmonic in German and Hungarian compositions; the Regensburg Choir, under Th. Schrems, in a farewell concert before leaving for South America; the Hermann Schroeter Chamber Orchestra, with an excellent program; the Prisca Quartet, which charmed with works by Lemacher, Oppem, van der Pals, and the Kastert Quartet with Reger, Beethoven, and Haydn; the Cologne Men's Chorus, under Eugen Papst, also gave much pleasure.

In the neighboring town of Bonn, the Beethoven Festival drew crowds to its ten days of performances, in which the chief performers were Peter Raabe, Max Fiedler, Elly Ney, Gieseking, Schlusnus, and W. Stroos.

Cologne operatic events included Verdi's Falstaff, with August Griebel in the title role. A Wagner cycle of The Flying Dutchman, Tristan and Isolde, and The Ring was eminently successful. The production of Reznicek's opera Till Eulenspiegel, revised by the composer, united the excellent efforts of Hans Schmidt, conductor, and singers Johannes Schocke, Siegfried Tappolet, and Marthe Rüssart.

Dance recitals were given by Manuel del Rio, assisted by F. Alfano, pianist, and F. Roca, guitarist; our own ballet company, under Fuge Herting; and the Polish National Ballet with its gusto and expertness.

ADOLF SPIES.

OPERETTA CONDUCTOR

WILLIAM REID,
musical director and conductor of the Brooklyn Light Opera Company, formerly organist of the May Memorial Church at Syracuse, N. Y.

Sigma Alpha Iota Notes

Summer activities of chapters of Sigma Alpha Iota, national music fraternity, include a musicale given in June by the Kappa Alpha Alumnae Chapter at the home of Naomi Reynolds, Los Angeles, Cal., honoring Amelita Galli-Curci. Mme. Galli-Curci is a national honorary member. The program featured Laura Griffing, violinist; Margaret Bennett, soprano; Margaret Haugeberg in a musical reading; and Margaretha Lohmann, pianist. Active and honorary members of Kappa Alpha, Xi, Sigma Xi, Sigma Tau, Alpha Omicron, Sigma Upsilon chapters were in attendance.

Dorothy Parry, publicity manager for Alpha Theta chapter of Teachers' College, Columbia University, has returned from a six-weeks' tour of the British Isles.

Henry Ebeling in White Plains Recital

Henry Ebeling, tenor, gave a recital before an appreciative crowd at the Contemporary Club auditorium in White Plains, N. Y., on June 6. The program was interestingly made up of Italian, German, French and English groups. Dominic Tranzillo was the accompanist.

E. H.

Amy Ellerman in Program at Sherman, Conn.

SHERMAN, CONN.—Amy Ellerman, contralto, delighted an audience of members and their friends at the Lake Mauweehoo Club on July 10. Miss Ellerman's list included works of Schumann, Brahms and Schubert (Erlkönig), the Tschaikowsky aria Adieu, forets from Jeanne d'Arc, L'heure exquise by Poldowski, and several songs in English. The singer's richness and beauty of tone and comprehensive range of interpretative ability made this event outstanding.

G. W.

Philadelphia Ballet Returns

The Philadelphia Ballet Company, headed by Catherine Littlefield, arrived in New York July 22 by the SS. Champlain after a tour abroad. The first scheduled appearance after their return was at the Lewisohn Stadium on July 29 and 30.

Gabrilowitsch Memorial Grove for Palestine

As a memorial to the late Ossip Gabrilowitsch, a grove of 2,000 trees will be planted in Palestine by Mailamm, the American-Palestine Music Association, whose honorary presidency was held by Mr. Gabrilowitsch from the time of its organization until his death. Benefit concerts under Mailamm auspices in New York and Los Angeles and a contribution from the Detroit division of the Jewish National Fund have supplied $2,500, and the grove will be dedicated in September on the anniversary of the musician's death. Mailamm, with Leopold Godowsky as honorary president and Mrs. Charles Zunser as national president, plans to continue its memorial to the pianist-conductor by erecting a Gabrilowitsch Stadium with the Grove.

Mr. Gabrilowitsch was actively concerned with Mailamm's support of Solomo Rosowsky's research into biblical cantillation at the Hebrew University, the development of the music library and of music studies at the University, as well as with the American program which calls for the presentation here of creative Jewish music. A large part of Prof. Rosowsky's study is now ready for publication, the library has been well started, a song competition in Palestine is under way, and Mailamm groups formed in several American centers.

New York headquarters, at 153 West 72nd Street, seeks an extension of its country-wide branches and announces a series of Town Hall benefit concerts for next season to support the organization's major projects here and abroad. The Central Music Committee includes Arnold Schönberg, Ernest Bloch, Frederick Jacobi, Joseph Achron, A. W. Binder, Aaron Copland, Gershon Ephros, Moses Rudinov, Jacob Weinberg, Joseph Yasser.

Seventy-First Year

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

A Professional school of music conferring accredited Bachelor and Master of Music Degrees with major in Piano, Voice, Violin, 'Cello, Organ, Orchestral Instruments, Musicology, or Composition.

Member of the North Central Association of Colleges and Secondary Schools, an institutional member of the National Association of Schools of Music; recognized by the Illinois State Examining Board for Teachers' Certificates, and by the Board of Education of the City of Chicago. Credits and degrees are recognized by State Departments of Education.

The Collegiate Faculty is composed of concert performers and master teachers of national and international reputation including: Rudolph Ganz, Leon Sametini, Daniel Saidenberg, Louis Cornell, Silvio Scionti, John Carre, Max Wald, Mary Strawn Vernon, Graham Reed, Hans Herman Rosenwald, Nelli Gardini, Belle Forbes Cutter, Helen Curtis, Mollie Margolies, Max Fischel, C. Gordon Wedertz, Lillian Powers, Erich Sorantin, LeRoy Wetzel, Charles H. Demorest and many others.

Student Aid is available to a number of deserving students each year in the form of part time employment in the College offices; other self-help opportunities are available for many students.

Student dormitories are located on the fourth, fifth and sixth floors of the college building; there are separate floors for both men and women students; rates are economical.

Fall Semester Opens Tuesday, September 7th, 1937

Write now for Free Catalog; Address the Registrar

CHICAGO MUSICAL COLLEGE

R. A. ELMQUIST, Business Manager

64 East Van Buren Street **Chicago, Illinois**

Some of the Problems Confronted by American Orchestral Conductors

Ernst Hoffmann, Director of Houston Symphony Organization, Discusses and Outlines Plans—Type of Programs to Be Given to Create Mass Attention

The simultaneous building up of a symphony orchestra and a symphony audience has been the object of Ernst Hoffmann's work in Houston, Tex., where he is conductor of the Houston Symphony Orchestra. Mr. Hoffmann assumed this post last fall, and in his first season fulfilled a schedule of eleven concerts. An augmented season for the organization begins next November 8, including the addition of out-of-town concerts.

"My year in Houston has been a fruitful and enjoyable experience," Mr. Hoffmann said. "In the first place, I felt that it was my first close contact with a thoroughly American city. Having lived in Europe from 1922 to 1934 I returned to this country and lived in New York, a cosmopolitan center, and in Boston, a city which always seems to me much like the English cultural centers.

"The orchestral board of Houston set the problem before me of increasing the audience of the symphony orchestra to fill the Civic Auditorium, which holds more than four thousand. Houston, of course, has its group of musically erudite listeners, but the orchestra's sponsors were desirous of also drawing patrons from outside this charmed circle.

"The best solution seemed to me the presentation of programs of fine quality but taken from the simpler and more melodic element of the symphonic repertoire. This proved highly successful, and I continued the policy, and also made it a rule to ask members of the audience if they had enjoyed our offerings after each concert. A typical program comprised the Schubert C major symphony, the overture to Die Fledermaus, Beethoven's Leonora (No. 3) Overture, Schubert's Rosamunde Ballet Music (No. 1), and the Blue Danube Waltz in the original full orchestration.

"The programs were arranged to last about an hour and three-quarters, including a fifteen minute intermission.

"On one of the last programs I played a Brahms symphony, and was gratified at its reception. Accordingly, in 1937-38 I shall gradually advance into the field of heavier and more complex music, always consulting members of the audience to make sure that their enjoyment keeps pace with our advancement.

"Last winter we gave a performance of Madam Butterfly, with a local chorus, and in the coming season we shall vary the orchestral sequence by giving Puccini's Tosca and Beethoven's ninth symphony.

"Besides the regular subscription concerts, the Houston Symphony Orchestra gives popular concerts, programs for children and serenade concerts."

Mr. Hoffmann further spoke of his work on the orchestra from an instrumental standpoint.

"This last season I concentrated on the brass and woodwind sections. Several of the players were supplied with new instruments and mouthpieces. The personnel was changed as little as possible, but a few essential changes have been made. I now have what I believe is the only brass section in America where all the men play German instruments. As orchestral musicians know, the tone of the German-made trumpets, horns and trombones is fuller and rounder, if not quite so brilliant as the French. And since the German and Russian composers, who make up the bulk of the symphonic repertoire, wrote for German instruments, it seems only logical that we should use them in performance. The same thing applies to the clarinets among the woods.

"Next winter I plan to concentrate on the strings and bring this section up to a high standard. The percussion of the orchestra I found was already excellent and needs no adjustment."

Mr. Hoffmann is spending the summer months in Boston, where he is conducting the Commonwealth Symphony Orchestra and the State Chorus. At present he is preparing the operas Butterfly, Hansel and Gretel and Tosca for performance. He has conducted a concert at Harvard University and is rehearsing for a serenade concert there. The serenade concert presents nine wind players, and the coming program lists the Beethoven octet, Gounod's symphony for nine winds and a modern Czechoslovakian novelty.

M. L. S.

Fall and Winter Concerts by Goldman Band

Arrangements have been concluded, whereby the Goldman Band under the direction of Dr. Edwin Franko Goldman is to give a series of fall and winter concerts starting in October. The Goldman Band is known primarily for its summer concerts which are now in their twentieth season. On several previous occasions attempts were made to organize a season of winter concerts, but all arrangements were discontinued.

"I feel," said Dr. Goldman, "that music should be democratized to a larger extent and that concerts should be given at lower prices, so as to be within reach of all the people. I believe that admission prices should be on a level with the better movie theatre prices. With that idea in mind prices for the winter concerts have been set at seventy-five cents a ticket, including the tax.

There is no reason why band concerts should be confined solely to the outdoors, and to the summer months. The band is an important medium for musical expression. Bands and band music have advanced exceedingly during the past few years, and are an important part of all school and college schedules today.

"The new series of concerts is to be given at Kismet Temple, Brooklyn, N. Y. Brooklyn was selected first because of its large population. If the concerts become self-sustaining in Brooklyn, another series will be arranged later for the Bronx, and one for Manhattan.

"Seven concerts have been announced for October 17, 24, 31, November 7, 14, 21 and 28. The concerts will be continued after these dates if the public give them proper support.

"This will be the first time that a regular season of Winter concerts by a band has been attempted. The Goldman Band Concerts in the past have been free to the public, but I feel that there are enough lovers of band music in New York and neighboring cities who will rally to the support of interesting band programs. The entire Goldman Band is to appear at these concerts as will vocal and instrumental soloists."

K. M.

Berlin Philharmonic Vists Helsingfors

Active Recital Season Ends — New Finnish Works Performed

HELSINGFORS.—The visit of the Berlin Philharmonic Orchestra was a high event of the Helsingfors music season. With Eugen Jochum conducting, the orchestra presented Strauss' Don Juan, Beethoven's Eroica, Weber's Freischütz Overture, and Sibelius' En Saga.

During the final concerts by the local symphony orchestra, a new symphony by Sulho Ranta, young Finnish composer, was given its first audition. Cast in classical form, the work impresses with some degree of originality.

Another novelty was Psalmus, for orchestra, chorus, and soloists, by Uuno Klami, based on old Finnish religious texts. Ernest Pingoud's Storstadens Anlete, a suite in six parts, is remarkably well scored, and a splendid example of the composer's versatile imagination.

STRING ATTRACTIONS

Of violinists, we had Vasa Prihoda (with O. Graef, pianist) who furnished two noteworthy recitals; Ibolyka Zilzer (Ravel's Tzigane, Handel, Mendelssohn, Szuk, etc.) displaying refinement of style; Wanda Luzzato, Italian violinist, excellent in Paganini and Schubert works.

ON THE KEYBOARD

Wilhelm Kempf devoted his recital to the last four Beethoven sonatas, revealing remarkable technical equipment and spontaneous interpretations. Nadia Reisenberg delighted her audience with Schumann, Chopin, Ravel, and Prokofieff. Ellen Ballon, the first Canadian pianist to play in Helsingfors, was warmly applauded in a varied program. France Ellegaard, a favorite here, offered Schubert, Scarlatti, Chopin, and others. Annie Fischer shone in Beethoven, Chopin, Dohnanyi, and Kodály. Kurt Wallden, young local pianist, devoted an evening to Selim Palmgren, with his Prelude, Sonatine, Triptyka, and two concertos, accompanied by an orchestra under the composer's direction.

SINGERS

Vocally speaking, there were Celestino Sarobe, Spanish baritone, in two song recitals; Wera Davidova, mezzo-soprano, and Serge Lembeschev, tenor (both from the Moscow Opera) enthusiastically received in joint recital; Gerhard Husch, in groups of songs by Schubert, Brahms, and Hugo Wolf; Eva Bandrowska-Turska, who not only stirred hearers in recital, but also repeated her success at the Opera (under Leo Funtek), singing Rosina and Violetta.

ILJA BUSCH.

Berg's Unfinished Opera Lulu Premiered at Zurich

ZURICH.—The local Stadttheater recently gave the world premiere of the late Alban Berg's posthumous Lulu, which was left unfinished at his death. The presentation included two acts and a portion of the third. The libretto is based on Wedekind's dramas, Erdgeist and Pandora's Box, which are telescoped into a single work, with an interlude portrayed by a cinema film. The score is in the twelve-tone idiom of the composer, similar to his Wozzeck, but with a more emotional and romantic quality in some scenes, and again uses forms from the classic period. The vocal writing is of forbidding difficulty.

The production was remarkable in its ensemble spirit. Robert Denzler conducted ably. The cast included Nuri Madzio as the heroine, Lulu, who lures a number of men to their deaths and is herself violently dispatched at the end; and Asger Stig as Dr. Schoen, her lover.

The audience included critics from several countries. The reception of the work was mixed, but it was generally conceded that Berg's score is a highly original and, at many moments, a powerful one.

G. R.

Chamber Music Broadcast

A program of chamber music was given over WJZ on July 27 by Frances Blaisdell, flute; Michel Nazzi, oboe; Alexander Williams, clarinet; Benjamin Kohon, bassoon.

Marcus Pupil in California

Dorothy Gallatin, artist pupil of Adele Marcus, American pianist, appeared in recital in Berkeley, Calif., June 3 and in Marysville, Calif., June 18.

Photo Studio Iris, Paris

The PHILADELPHIA BALLET Company

appearing at the Theatre des Champs-Elysées, Paris, in a series of performances under the auspices of the International Exposition 1937, won both critical and public approval. "The Barn Dance" created nothing short of a sensation. "Terminal" was another outstanding success. Emile Vuillermoz (Excelsior) called it a masterpiece, adding, "These two specifically American ballets were enchanting." The above illustration depicts a *Coloured Family in Train from the South from "Terminal."* The critics of Le Journal, Figaro, Echo de Paris, Matin, Paris Soir, Journal des Débats, Intransigeant, and other important Parisian papers, were unanimous in acclaiming the Ballet's great success, remarkable virtuosity, irresistible rhythm, perfect discipline, brilliancy, ravishing youthfulness, verve, and color. After its Paris engagement The Philadelphia Ballet Company—which is directed and headed by Catherine Littlefield—filled long engagements in Brussels and London.

Christina Fonteyn
Teaches the prerequisites of Voice
Studio
33 Fifth Ave., N. Y. C. ST. 9-2538

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
Announces the removal of his Vocal Studios
205 West 57th St., New York Tel. CO. 5-0393

RUDOLPH GANZ
Booking 1937-38
Address:
Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

Dobrowen in Budapest Leads Philharmonic

Outdoor Serenade Soirée — Verdi Opera Cycle

BUDAPEST.—Our city has just finished a festival of representative musical performances. Issay Dobrowen, popular Russian conductor, opened the cycle (with the Philharmonic Orchestra), playing Bach's C major toccata and fugue orchestrated by Leo Weiner. Psalmus Hungaricus by Zoltan Kodaly, two of the three nocturnes by Debussy, and Richard Strauss' Death and Transfiguration, were also presented.

A serenade evening, in the picturesque old courtyard of the Ministry of the Interior, was under John Ferencsik, who conducted a serenade by Robert Volkmann (first composition teacher at the Music Academy, founded by Franz Liszt), Midsummer Night's Dream by Mendelssohn, and music by Schubert orchestrated by Dohnanyi. Two waltzes by Johann Strauss (Voices of Spring) were sung by Maria Gyurkovics, a promising, recently discovered young coloratura.

A Verdi cycle brought Rigoletto, Traviata, Forza del Destino, and the first Hungarian performance of Simon Boccanegra, in which Maria Gyurkovics, Julia Osvath, Anna Báthy, Helge Roswaenge, and Alexander Svéd gave valuable contributions.

Final festival performances were The Seasons by Haydn (Erich Kleiber conducting) and an open-air performance of Fidelio by Beethoven, with Andreas Rösler as Florestan.

ALEXANDER JEMNITZ.

Colon Opera Season

(*Continued from page 7*)

d'or was presented for the first time in Buenos Aires in its original version. (Our audiences had attended in 1925 a choreographic version by Fokine presented by Adolph Bolm, with Ninon Vallin and Adamo Didur singing their parts at the sides of the stage.) In its current presentation the lovely Rimsky-Korsakoff music again delighted everyone. However, in original opera form, we prefer Tzar Saltan and Kitesch of the same composer.

King Dodon was done by Gregori Melnik with keen understanding of his difficult part. Margherita Carosio sang and danced the Princess with expert art. Alessio de Paolis was an efficient Astrologer; Conchita Velazquez a resourceful Amelfa; Amanda Cetera, a stirring Golden Cockerel. The colorful scenery was designed by Benois and Molinari. Terragnolo prepared the chorus. The orchestra was under the accomplished baton of Ferrucio Calusio.

BIZET AND THOMAS BOW

Carmen aroused unusual interest because the title role was entrusted to Gianna Pederzini who had scored great success in her former impersonations. She achieved a triumph on the present occasion in a part which had eminent predecessors on the Colon stage. Her acting offered an intensive portrayal but with no exaggerations of passion. Her magnificent voice delighted her admirers as always. Isabel Marengo furnished limpid singing as Micaela. Pedro Mirassou (Don Jose) gave a vigorous dramatic performance of Don Jose. Victor Damiani sang Escamillo with authority. Other roles were well performed by Maria Malberti, Emma Brizzio and Alessio de Paolis.

The opera was sung in the Italian version which has become traditional in the last years at the Colon.

Marcelo Govoni was in charge of the stage management. The bright decorations of authentic Spanish design were from Hector Basaldua; the dances had the direction of Paul Petroff.

IN STUDIO RECITAL

ALICE HOLMEN GIAUQUE, soprano, artist-pupil of Mrs. John Dennis Mehan, sang a program at her teacher's New York studio in June.

Ambroise Thomas' Hamlet was performed for the seasonal debut of the French singers. The protagonist role had Martial Singher, a distinguished actor and singer who scored a personal success with his impersonation of the Shakespearean hero. He uses his voice with musicianship and displayed superb diction. Vina Bovy as Ophelia was a lovely vision. The gracious soprano, now in her fourth season at the Colon, where she has become a favorite, achieved striking success with her finished singing and acting, and won an ovation in the fourth act. Lucienne Anduran impressed as Queen Gertrude. Pierre Froumenty sang the King, and Gregori Melnik voiced the music of the Ghost.

The performance as a whole showed high dramatic value due to the able direction of the new *regisseur* Georges Pauly. The Basaldua decorations were notable for beautiful color. Ferrucio Calusio was the brilliant conductor.

AMERICAN SINGER IN RECITAL

The eminent contralto Marian Anderson scored enormous success at the Politeama. Critics used superlatives in their reviews. Ethel Barlett and Rae Robertson are winning tributes at their concerts before appreciative audiences. Arthur Rubinstein is gaining new admirers at the Odeon. Wilhem Kempff was heard in six concerts at the Politeama.

First State Music Festival at Saratoga

Beginning on September 5, at Saratoga Springs, N. Y., the first state-sponsored music festival will be inaugurated under the Saratoga Spa Commission, Pierrepont B. Noyes, chairman.

"This festival," said Mr. Noyes, "which is not to be confused with the one held at Yaddo, will present eight concerts given the evenings of September 5, 7, 9, 11, 12, 14, 16 and 18. There will be an orchestra made up of twenty-four members of the string section of the New York Philharmonic-Symphony Society under the direction of F. Charles Adler, together with a number of soloists. The present festival is largely the result of the efforts of Dr. Carl R. Comstock, formerly chairman of the entertainment committee of the Saratoga Spa Commission.

"Interest in the festival is two-fold. To begin with, it is the first effort on the part of a state to provide this type of cultural advantage for its citizens.

"The second source of interest in the festival is in the programs themselves. They will include music from the sixteenth century to the present day, much of which is rarely heard. There will be works by Gibbons, Byrd, Gesualdo and other early Italians. The seventeenth century Germans will be represented by Zachow, the teacher of Handel at Halle and by Johann Schein. Early vocal music will be sung by Edwina Eustis, contralto, who will present an aria from The Maid of the Mill by Dr. S. Arnold, the first Handel editor, and one by the Spaniard D'Astorga.

"Mr. Adler, the conductor, has also found an aria of Haydn which has not yet been heard in America and a Schubert sketch which is being orchestrated for the occasion and which is a world première.

"Modern music will not be neglected. Mr. Adler announces that he expects to direct about twenty premières of contemporary works, many of them by Americans. Tibor Serly, whose work was played by the Philadelphia Orchestra last winter, Deems Taylor, Charles Wakefield Cadman, Horace Johnson and Anis Fuleihan will be included. Berthold Goldschmidt, now living in London, whose music is considered outstanding among the younger European composers, will be introduced to America.

"Several soloists have been announced. Emily Roosevelt, will introduce a Tryptich of Vittorio Giannini especially written for the festival. She will also sing three songs of Francis Hopkinson, the earliest American composer and friend of Washington.

"John Corigliano, assistant concertmaster of the Philharmonic during the winter, will be soloist in the Nardini Concerto which Mr. Adler has orchestrated for strings alone.

"Werner Josten, composer and professor of music at Smith College, is returning from France especially to play the piano part of his Concerto Sacro.

"Mr. Adler has a wide reputation in Europe and America. As conductor of the last opera tour that Johanna Gadski made before her death, he traveled from coast to coast in this country. Before that time he conducted opera and symphony in all the capitals of Europe. A pupil of Felix Mottl and Gustav Mahler, Mr. Adler began his career at the age of seventeen by running away to Mexico to conduct a traveling Italian opera company. After establishing his reputation in America, he returned to Europe where he was for one season at the Wagner Festival at Bayreuth and did considerable work under Reinhardt. Mr. Adler frequently conducted the Munich and Berlin Symphony Orchestras in the period after the War and he was also known for his work at the Berlin radio station and as a publisher of music." G. W.

Frieda Hempel Broadcasts

Frieda Hempel, accompanied by orchestra, sang Viennese songs over the red network of the National Broadcasting Company on the afternoon of July 29.

Koussevitzky Returns to America

The SS. Ile de France arrived in New York on July 27, bringing among her passengers Mr. and Mrs. Serge Koussevitzky.

Photo by Morent, Paris

SYDNEY RAYNER

RE-ENGAGED FOR METROPOLITAN OPERA

Winter Season 1937-38

Will appear in

The Bartered Bride

at Hollywood Bowl, August 12

Management: RICHARD COPLEY, 113 West 57th St., New York

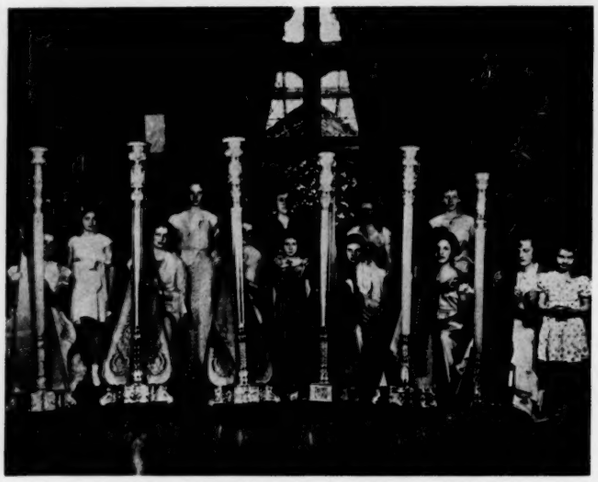
"DON GIOVANNI" and "DONNA ANNA"
find a new fan in an English setter. Ezio Pinza and Elisabeth Rethberg, both of the Metropolitan Opera, are now in Salzburg preparing to appear in the festival. On August 2 they sing in a performance of Don Giovanni which will be broadcast to America by the NBC.

CLOSE HARMONY BETWEEN CONDUCTOR AND PRIMA DONNA.
Alexander Smallens relaxes from the cares of the podium in conversation with Erica Darbo during rehearsal at the Lewisohn Stadium. (Photo by Lys Bert.)

MARIO CHAMLEE, tenor of the Metropolitan Opera, and LORETTA CLEMENS,
singer of the Columbia Broadcasting System, meet to discuss a program over luncheon at Schrafft's Columbus Room in New York. (Photo by Bob Leavitt.)

CHARLES HAYWOOD and EUGENE LOEWENTHAL
scan the upper Manhattan landscape while waiting their cues at a rehearsal at the Lewisohn Stadium. (Photo by Lys Bert.)

OPERATIC ROYALTY.
Liuba Sanderovna and Ivan Ivantzoff, who sang Herodias and Herod in Salome, at the Lewisohn Stadium on July 2 and 3. (Photo by Lys. Bert.)

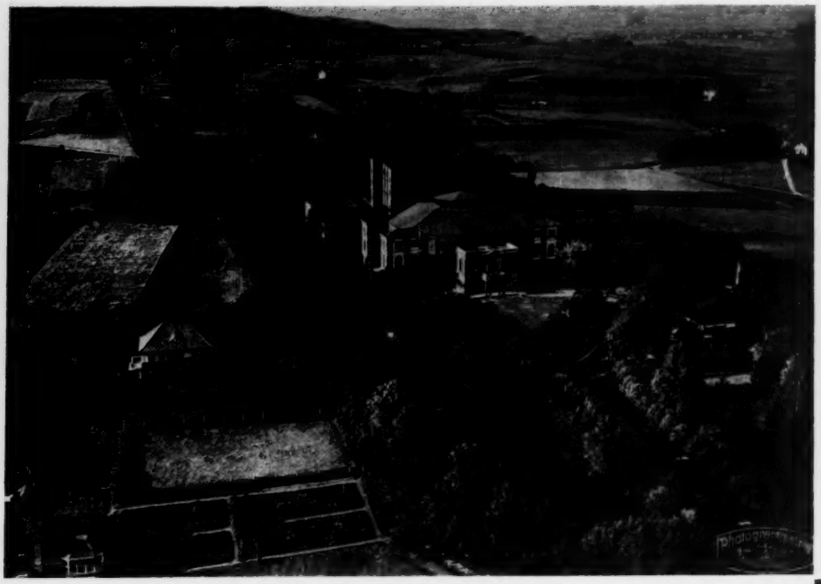


MILDRED DILLING (center, in black)
and a group of her pupils who gave a recent recital at the home of Mr. and Mrs. Joseph B. Thomas. Miss Dilling sailed for Europe on July 7 by the SS. Queen Mary. She broadcast on July 21 for the BBC, London Regional. (Photo by Herbert Mitchell.)

CHARLES HAUBIEL
at San Jose Mission in San Antonio, Texas. With Mr. Haubiel is Miriam Gordon Landrum, pianist, head of the Texas Music College, a former pupil and assistant of the composer's.

BRUNA CASTAGNA,
Metropolitan Opera contralto, with her new Chrysler custom imperial, en route to California.

KIRSTEN FLAGSTAD
and her husband, Henry Johansen, in their native Norway.



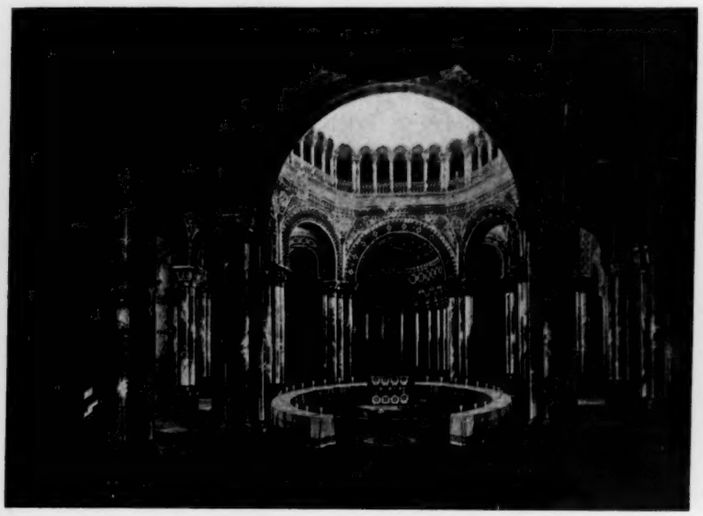
A VIEW OF BAYREUTH,
showing the Festival Theatre. (Photo submitted by Pictorial Feature Service.)

REHEARSAL AT SALZBURG.
Lotte Lehmann, Austrian soprano, rehearses the dungeon scene from Fidelio under the eyes of Toscanini and Eric Leinsdorf, assistant director, for the festival performance of Beethoven's opera. (Photo by Ellinger.)

HELEN JEPSON,
Metropolitan Opera singer, her husband, George Possell, flutist, and their daughter, Sally Patricia, photographed at the pool of their summer home in Wurtsboro, N. Y. (Photo by Pictorial Feature Service.)

WITH HEAD STILL INTACT,
Sydney de Vries, who sang the part of Jokanaan in the performance of Salome at the Lewisohn Stadium, stands at rehearsal, meditating, perhaps, on the gentle determination of Salome (Erica Darbo) to have his head served up on a silver salver. (Photo by Lys Bert.)

JOHN CORIGLIANO
(with cigarette and violin case), photographed as the members of the New York Philharmonic Orchestra, of which he is first violinist, gather for rehearsal at the Lewisohn Stadium. (Photo by Lys Bert.)



THE GRAIL TEMPLE,
scene from Parsifal, Festspielhaus in Bayreuth. (Photo submitted by Pictorial Feature Service.)

SPECTATORS GATHERING BEFORE THE FESTIVAL PLAYHOUSE in Bayreuth. (Photo submitted by Pictorial Feature Service.)

MUSICAL COURIER
Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York
GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer
Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKÉ (Paris)
..Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—LEON J. GOLDMAN (in charge), 46 Sagamore Ave., Winthrop Highlands, Mass.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agent for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK AUGUST 1, 1937 No. 2944

New Music and the Public

Those who wonder about the course modern music is taking should find interest in recent remarks on the subject by some eminent composers at the second International Congress of Music in Florence. As reported by a writer in the Musical Times, their opinions, voiced in a symposium, Music of Today and the Taste of the Public, were varied.

Several referred to the fact that "there was a mutual suspicion and misunderstanding dividing the public from the composer." What was the reason for this difference? Boris de Schloezer, musicologist, contrasted the public of today, which might be termed "an anonymous and disorganized mass," with the audience of the seventeenth and eighteenth century musician. Whereas in the past there was a strong sense that melody had a social purpose, in the church, the drawing room of the noble and the theatre, today "the idea of music as a social service no longer existed, and the composer had to choose between an isolated individualism or a self-defacing submission to the public taste."

But misunderstanding by the public has always been the lot of the greatest composers. One knows that even Bach, whose relation with his public and patrons was considered by the speaker to be much more fortunate, met with sundry forms of opposition and misunderstanding from the church authorities whom he served. The Mass in B minor, when submitted in part to the King of Saxony with a flattering dedication, was certainly not acclaimed as is even the most ephemeral product of modern composers. But that did not lead him to complain of any "self-defacing submission to public taste." The real measure of his genius was that he composed music that had a use.

The dissatisfactions of present-day composers, however, are manifold. In the sessions of the congress, Casella deplored "the superabundance of aggressively experimental music which had been offered to the public during the past twenty years." Igor Markevitch, whose works represent the acme of stridency, felt that "the composer of today had reduced the art to an intellectual diversion." Both these charges certainly have a measure of truth, but the composers themselves are to blame if the public does not like this sort of music.

Malipiero held that the "desire to create a popular art" was dangerous, and that "only time should confer popularity." Others thought that the musical idiom of many periods in the past was a more fortunate one than that of today, for instance that of the seventeenth century, which was "essentially music for the amateur." This led to discussion of the part that amateurs should play today. Ernst Krenek, speaking of the elite of this group, thought that its influence was unfortunately small, "because it no longer corresponded with the leading groups of society." Paul Hoeffer believed that "the dilettanti movement . . . would eventually again be called upon to bridge the gap between musicians and the public."

The movement for amateur music-making has had a strong growth in the last decades. To the multitude of persons in all walks of life who have discovered the joys of actual performance there have been added the numbers who find pleasure in the opera, concerts, the radio and gramophone, thus also learning about music at first hand. This audience may in time, by the process of supply and demand, dictate the musical styles. At the present time, it would seem that large quantities of the latest stock were being left on the shelves, after a cursory examination. In such a case, the wise shopkeeper changes his style of goods, or else makes strenuous efforts to alter the habits of the people. It seems to us that the second alternative has been the chief object of radical composers and modernist societies. It has not been a conspicuously successful venture. Perhaps it would be more productive to lay in a different kind of wares, with wearing qualities and surface attractiveness.

—o—

Musicians Protest

A recent issue of AGMA contains a speech made by Queena Mario, soprano of the Metropolitan, as a delegate of the Guild to the first annual convention of the American Theatre Council in New York. Mme. Mario protested, in the name of the artists' group, against the practise of establishing "radio theatres" from which programs are broadcast and in which invited audiences listen free. This was deemed to set up unfair competition with the theatre and concert hall.

Another form of alleged discrimination which is protested in this issue of the artists' paper is that of the Federal Social Security Law:

"Section 811A provides that an employee must pay, as social security assessment, one per cent on income up to $3,000 received from each separate employer for whom he works.

"It will immediately be seen that, in the case of an artist performing on radio, the situation is very grave. If an artist (as an extremely prosperous example) has a ten weeks' series at a salary of $30,000 he will pay one per cent on $3,000 or $30 and the sponsor of the series will pay the same amount. If an artist, however, has ten separate appearances in the course of a season at a fee of $3,000 for each appearance he must pay $300 and his sponsor must pay $300 for each engagement so that, for the same amount of money earned, $60 will be paid for one artist and $600 for another. Since the benefit he will presumably receive from the eventual pension will be the same in amount, this will be seen to be extremely disproportional and unfair."

The Screen Actors' Guild, it is stated, has already filed a petition for an amendment, and members of the AGMA are urged to write to State Senators, District Congressmen, the Secretary of Labor and the Chairman of the Social Security Board in protest about the matter.

Black Days for the Projects

Governmental efforts at economizing late in June led to decisions that reductions be made in the rolls of the Federal Arts Projects. In regard to New York City, orders were forwarded from Washington that the theater project was to be cut by thirty per cent of its membership, and the other arts projects (including music) by twenty-five per cent.

As a result, there were widespread demonstrations, some taking the form of "sit-down" and hunger strikes (on the dance project), and the question of calling a general stoppage of work was debated by the Actors' Equity Association, by Local 802, American Federation of Musicians, and the American Federation of Actors. All three voted strike powers to their delegates, as had previously been done by the stage-hands' organization and the Theatrical Managers, Agents and Treasurers' Union.

These groups were thus empowered to halt all government theatrical endeavors in New York City if they decided to act in common cause. There would, of course, then be no concerts, no operas and other musical manifestations in the metropolis under the WPA. But somebody pointed out that such action would not strike at any source of income for their employer, which in this case was the government and made no profit from the venture.

Then came a firm statement by Aubrey Williams, Deputy Works Progress Administrator, who said in Washington (June 9) that the order for reduction in the rolls of the Federal Arts Projects in New York City would stand "unchanged." To rescind them, he contended, would be unfair to members of other projects similarly cut. At the same time, he voiced a hope that "nothing will happen to prevent the continuance of these projects on an efficient and equitable basis." The record of achievement had been "a very fine one," he said, and added: "We feel that they have made a distinct contribution to American culture and we believe their continuance is a legitimate function of government."

That is the most regrettable side of the business. Throughout the country there has been a genuine development of musical resources, many of which were not envisioned in their present form until the opportunity came for using government appropriations for their support. Those engaged in private endeavors of the sort were not all favorable to such use of public money, and various objections have been made that some of the grants were not used to the best advantage, that considerable inefficiency prevailed and that unskilled persons benefited in the same degree as those with training. That may have been the case, but the general results were laudable.

A whole new machinery was set up for the production and performance of music, composers were encouraged to work by promised hearings of their scores, and many persons gained a new conception of the delights found in taking part in such music-making. This is an educational activity that should be a permanent governmental function under a department of the arts.

To cut down the appropriations is not, of course, to doom the whole project. But a removal of one-fourth of the musicians on such work in New York City alone can create a profoundly dampening effect on the morale of the others. They do not know, as a result, how long they will remain on the rolls. It was stated by the secretary of Local 802, A. F. of M., that 200 out of its 900 members on WPA work had received dismissal slips, even though 400 union musicians were on home relief and no private engagements were available.

Rather than remove a quarter of these people from the opportunities to feel that they are a part of the government art movement, the authorities would have been wiser, if necessary, to make a slight cut in the wages of all the members and a consequent reduction of their working hours. This would accomplish the same end, and though it might reduce them to perilously low living standards, it would not be so unfair as to concentrate such action upon a few members.

VARIATIONS

By Leonard Liebling

George Gershwin's early death was tragic and deplorable and represents a distinct loss to topical American music. Columns of obituary followed his passing, and his New York funeral was the most imposing ever accorded to a composer in this country.

In the main, the newspaper estimates of his abilities were just, and only a few extolled him beyond his deserts. Sober commentators all pointed out Gershwin's gift for facile melody of a light lyrical kind, and his undoubted talent for rhythmic variety, even though it confined itself to the jazz types. The same evaluators stressed the fact, however, that he suffered from lack of strict musical training, and never really entered the ranks of great constructive craftsmen and expert orchestrators; also that his ideas were episodic and his developments failed to keep up any sustained line of high thought.

Technically, the criticisms are correct. It is doubtful, however, whether such deficiencies mattered at all in the particular career for which Gershwin was destined, and which he pursued with so much gusto and success. I knew Gershwin well, and it always seemed to me that his essays in the larger forms were prompted chiefly by vanity, the desire to show that he could write music not only to please the multitude, but also to impress musicians. Too, it was my conviction that the more. Gershwin might have learned, the less spontaneous and insinuating might have been his composing. Musical history has many instances of composers who started as serious writers and then went into the lighter forms, but there is no case of a composer who began in the frankly popular field, and later became a great creator of art music.

Of Gershwin's larger works, the best are his Rhapsody In Blue, one movement of his piano concerto, and two songs in Porgy and Bess. In the last-named, there is also some arresting choral treatment of Negro spiritual material. The Rhapsody now is undeniably in the "popular" class; so are the two Porgy songs; the spiritual choruses have not reached the concert stage; the piano concerto failed to maintain any place in the repertoire of public keyboard exponents.

On the other hand, there is no denying that Gershwin's contributions to musical comedies and revues, are among the best of their kind, and gave intense pleasure to millions of listeners in America and elsewhere. That is an achievement to be lauded and envied. I must confess that I had more stimulation and enjoyment from many of the Gershwin short numbers, than I could get from most of the huge new symphonic scores to which I listened with devoted attention (and resultant boredom) during the past fifteen years or so.

It is not true to say, as some of the recent commentators did, that Gershwin exercised a vital influence on art music since he sprang into notice. On which art music? The leading American and European composers of such works experimented a bit in jazz idioms, but finally retained only a few of its tricks in rhythm and orchestration—and even then, used them chiefly for humorous touches.

Of recent days, Spanish and Latin-American influences have exerted strong effect on our own music. Perhaps a kind fate took Gershwin away at an opportune time, when he and his works still held their popularity.

A strange coincidence lies in the fact that another typical and adored American composer of "native" music also died at thirty-eight—Stephen Foster. It is my opinion that several of the Foster songs will outlive anything that came from the pen of the lamented Gershwin.

* * *

I like to remember that morning in the year 1924, when Paul Whiteman telephoned me an invitation to come to the Palais Royal, in New York, and hear one of his rehearsals at that dance resort. Arrived there, I found the sweater-attired Paul and a coatless young man in deep consultation over a pencilled manuscript lying on the back of a grand piano. Scrubwomen were cleaning up the debris of the night before.

"Hello, Leonard," said Paul, "I want you to hear a new piece this lad has written. His name is George Gershwin, and he calls this thing, 'Rhapsody In Blue.' You may not know him, but he's written some good songs for musical shows."

The composer and the band played "this thing," and I was frankly a trifle uncertain whether I liked it or not. The exotic passages pleased me, and so did the "big" melody for strings, although it suggested Tschaikowsky to me at the moment. Paul and George walked over and asked my opinion. "I would rather wait until I hear the Rhapsody again," I answered, with the caution of a professional critic. "All right," said Paul, "we'll play it again," and they did. The second try convinced me. I became and have remained an enthusiastic admirer of the Rhapsody.

Paul, several others, and I, then went to luncheon at The Tavern, and the conductor asked us whether he was foolish in dreaming that he would like to invade the "classical" precincts by giving a concert at Aeolian Hall. "I have a great public following, and I am making much money," he told us; "do you think I would be risking the loss of both, if you critical fellows lambasted me"—looking hard at Pitts Sanborn and me—"and sent me back to Broadway with my tail between my legs?" Pitts and I both encouraged the idea of the concert. "Would any of the highbrow musicians come to it?" Paul went on, "if I sent them boxes?" I immediately made out a list of "highbrows" to whom Paul sent boxes. They all came. Then was history made for him, for the Rhapsody (its first public hearing) and George Gershwin.

* * *

It is a deep pity that our Government sees fit to put drastic curtailment upon the activities of its Federal Art Project.

The defection spells nothing less than tragedy for music. And that, just at a time when truly remarkable things were being achieved for it through Governmental aid, and the future loomed significant with boundless promise.

Lack of funds is the cause of the backdown in Washington. One cannot, in consequence, cast out the feeling that the Treasury would be far less needy if those many wealthy persons recently publicized as shrewdly clever evaders of the national income tax, had met their full financial responsibility toward their country, as their less dowered fellow-citizens are compelled to do.

"Rich in money, but poor in patriotism," is the rightful characterization the tax manipulators received from a frank official source.

The wealthiest circles are advisedly the most rabid haters of Communism (and its affiliated movements) and yet they stupidly supply one of the chief motives for its existence and growing spread.

Thoughtful onlookers observe in some bewilderment, the lack of logic, foresight, and common intelligence on the part of those who should cultivate them in the greatest measure.

* * *

You are familiar with the Robin Hood Dell concerts given in Philadelphia by members of the symphony orchestra of that city during eight weeks of the summer season. There are six performances a week, of concerts, ballets and operas.

A large Philadelphia department store, Lit Brothers, has bought out all the Sunday concerts, for which the programs are strictly symphonic, and not of the merely entertaining type often considered essential for an *al fresco* summer series. Lit Brothers give away the tickets gratis for these concerts, to anyone going to the store and asking for them. The Sunday audiences number about 7,000.

Radio has accustomed us to bought sponsorship of symphony programs, but this is the first time that the large public has been invited without restrictions to attendance at concerts like those at the Dell.

Let it be added that Lit Brothers do not interrupt their Sunday series with commercial announcements or spoken advertisements of any kind.

For that reason, this column mentions the Lit series, and also suggests it as an example to other cities and their important store owners and other men of big business.

* * *

To anyone able to double in alto saxophone and clarinet, and to do certain other things to both, the attached advertisement (from a recent issue of The Billboard) offers the opportunity of a lifetime:

MUSICIANS WANTED

For the 1937 Musical Sensation of the Circus World, THE HAGENBECK-WALLACE MODERN CIRCUS BAND (17 Men). WANTS Fast Alto Sax, double Clarinet. Swing and pep essential. No pseudo big shots, stews, gripes, mopes, band top soloists or psychopathics wanted. If you are used to setting your own tempo and doing as you please keep off, as you won't last here. Other Musicians write, if you can and will do the work as I want it. That has made this Band recognized as outstanding. Address as per route. HENRY KYES, *Leader*.

* * *

Cincinnati has summer opera, but its printed programs appear to be affected by the local heat. The first week of performances brought the information that the heroine of Rigoletto is named Kilda—an appropriate name for a lady who meets her death in the last act. The Aida hearing caused the program to publish a picture of the pageant scene and to caption it, "Amneris, Defeated King of Ethiopia, Pleads for the Life of His Subjects." Further unfamiliar matter from that inspired pen is being breathessly awaited at this desk.

* * *

A friend of Josef Hofmann (now vacationing in Maine) wrote to him not long ago: "An amusing happening concerning you, has come to my attention. My cousin, Eva Schloss, whom you know, lives in New York at the Bancroft, 40 West 72nd Street. As she was waiting for a car that was to call for her, the doorman happened to point to two colored bootblacks just passing, and the doorman, knowing how often Eva has given orders for the car to go to Carnegie or Town Hall, said, 'I know you must love music, otherwise you would not go to concerts so often, so I know it will interest you that I overheard these two boys say they hope business will be better than ever before because they want to save every penny to pay a ticket for the Hofmann Jubilee at the Metropolitan next November.'"

* * *

Minna Sofian, daughter of Berthold Neuer, director of artists who play the Knabe piano, tells of a telegram once received by her father from Alexander Brailowsky, who masters a certain kind of English. After some confusion regarding the sending of an instrument to an inland city, the Russian keyboardist wired to Neuer: "Is anything all right?"

* * *

In the province of Parma, Italy, the highest fee of symphony orchestra members, is set at $2.25 per performance. That makes America loom brighter than ever as an Eden for the symphony players—that is, for those who are not jobless and compelled to stay on the outside, looking in, while their favored colleagues work profitably fifty weeks in the year.

* * *

The Daily Mirror (New York) of July 12, had two front-page headlines. One, with letters two inches in height, read: "Strangles Girl With Stocking In Broadway Hotel"; the other, using half-inch letters: "Gershwin, Composer, Dead."

I See That

Lawrence Power recently sang the Duke in Rigoletto at Steel Pier, Atlantic City, N. J.

* * *

Annunciata Garrotto sang Marcellina in Fidelio at Atlantic City, N. J., on July 29 and 30.

* * *

Henry F. Seibert, organist and choirmaster of the Lutheran Church of the Holy Trinity, New York, announces that he is no longer official organist of Town Hall, New York. Among Mr. Seibert's summer activities are his organ recitals over WQXR.

* * *

Norman Van Emburgh of the June Burgess studio, New York, sang the roles of Rudolfo and Signor Vivalla in the recent Jones Beach run of the operetta Maytime.

* * *

Arriving in New York from Europe on the SS. Normandie, July 12, were Mr. and Mrs. Walter Damrosch, Mary Lewis and The Rockettes, ballet of the Radio City Music Hall.

* * *

Gustave L. Becker, composer and pianist, presented a program of his own compositions at the Barbizon-Plaza, New York, on July 20, assisted by Dorothy Lauro, soprano; Edward Anglelery, tenor; and George L. Hadley, baritone.

* * *

Louise Jenkins, who recently added lectures to her singing-acting-dancing-costume recitals, has decided to retain this feature for next season. She is preparing lectures for each of the ten groups which she presents, and is adding a new American group of seldom heard songs and arias.

* * *

Esperanza Garrigue, New York vocal teacher, is spending July and August at the Hotel Leighton, Point Pleasant Beach, N. J., and will continue her vacation during September at Cape Cod, Mass., and Newport, R. I.

* * *

Vina Bovy will sing on the Magic Key broadcast on August 1 from Buenos Aires, where she is appearing at The Colon Opera. She will interpret the Mad Scene from Hamlet and a group of songs.

* * *

Gladys Swarthout and Frank Chapman returned to the United States from Europe, arriving on the SS. Saturnia on July 22.

* * *

Professor Artur Wolf, the Viennese singing teacher, is holding a class in Salzburg this summer assisted by Dr. Leo Roseneck, former operatic conductor of Berlin and Munich.

* * *

Amelia Braddock, mezzo-contralto, has returned to New York from Atlantic City.

Grace Leadenham Austin's song, Rain at Night was selected as a contest number for the recent high school music festival in Grand Forks, N. D. The young singer who chose Miss Austin's song won the contest.

* * *

Alice Nichols, after an active season, is vacationing in the Green Mountains of Vermont.

* * *

Edwin McArthur spent ten days in Oslo with Kirsten Flagstad after which he went to Salzburg to visit Elisabeth Rethberg. While in Bayreuth, Mr. McArthur received a visit from Dusolina Giannini.

* * *

Alice Tully, soprano, who sailed for Europe early in June by the SS. Normandie, sang at the ship's concert on the voyage.

* * *

Pierre Monteux, conductor of the San Francisco Symphony Orchestra, and Mrs. Monteux were among the passengers on the SS. Champlain, sailing from New York on July 24.

* * *

Claude Gonvierre is holding summer master classes for pianists at his New York studio.

* * *

Amparo Iturbi is piano soloist with the Promenade Symphony Orchestra of Toronto, Can., on September 2, and with the Chicago Symphony Orchestra on November 9.

* * *

John Barbirolli sails for New York on the SS. Brittanic on October 2 to open the ninety-sixth season of the New York Philharmonic Orchestra on October 21. In September, in London, Mr. Barbirolli is to record the first piano concerto of Rachmaninoff, with the composer as soloist.

From Our Readers

In Memoriam

Toronto, Can.,
July 15, 1937.

To the Musical Courier:

A well-known Canadian musician passed away recently, at the age of seventy-six—W. O. Forsyth. I am moved to write a few words in memoriam, and hope that you will publish them, as a little souvenir for those who loved and admired him.

I need not dwell upon his reputation and long years of fine activity as a teacher, pianist, and composer in Toronto. His fame had extended far beyond the boundaries of the city in which he spent most of his life.

He was a close friend of Josef Hofmann, Rosenthal, Grainger, Hambourg, Friedheim, and innumerable other artists of the highest rank.

Canada has produced no better or more popular musician than W. O. Forsyth.

I had the inestimable privilege of studying with him, and together with other pupils enjoyed his ability to inspire us with his own deep love for music, and his unalterable lofty ideals. Those, no doubt, are the greatest qualities any teacher could have, aside from thorough knowledge of his subject. In the latter respect, Forsyth was an outstanding authority. In addition, he served as a personal friend to his students, and to his fellow-musicians, and aided them with advice and other cooperation in every way he could. A personality like Forsyth's is all too rare in this selfish and material age.

His life was a rich one, filled with the basic elements of kindness, truth, justice, and love. All who came in contact with him treasured the association lastingly.

The walls of his studio in the building of the Toronto Conservatory were covered with autographed pictures from the world's leading musical figures, and the inscriptions all bespeak genuine respect and admiration.

Forsyth is mourned by a multitude of musicians everywhere, and by no one more sorrowfully than the undersigned,

ADELINE NATANSON.

Concerning Carreño

Chicago, June 30, 1937.

To the Musical Courier:

Referring to your remarks about Carreño, would the following be of interest to your readers?

Theodore Thomas conducted the concerts of the Brooklyn Philharmonic Society during the early sixties. The program of the concert given on December 13, 1862, lists the name of Miss Teresa Carreño, who played Norma Fantasia and Home, Sweet Home by Thalberg.

At that time she was nine years old and it was two years before her third husband (d'Albert) was born.

Very truly yours,
TH. OTTERSTROM.

Tribute from Texas

Abilene, Texas
June 10, 1937.

To the Musical Courier:

The May 8 issue of Musical Courier with the Josef Hofmann cover, was so beautifully prepared and executed that I wish to tell you how much pleasure it has given me and others here.

You cannot imagine how starved are pupils away from our large music centers for information concerning the interesting musical activities which occur almost daily in the metropolitan centers. I hope that it will be our pleasure to purchase an even greater number of subscriptions to the Musical Courier this year than last year.

Cordially yours,
MRS. IRL ALLISON
President, National Guild
of Piano Teachers

OPERA SOPRANO: *"It's so quiet and still. Such a relief to hear no music."*

OBITUARY

Gabriel Pierne

BREST, FRANCE.—Henry Constant Gabriel Pierne, French composer, died on July 17 at his summer home in Brittany. He would have been seventy-five years old in August.

Mr. Pierne was a native of Metz. When he was seven his parents moved to Paris, where he studied music under Lavignac, Marmontel, Durand, Cesar Franck and Massenet at the Paris Conservatory. He won first prizes at the conservatory in solfege, piano, counterpoint and fugue and organ.

In 1882 Pierne's dramatic cantata, Edith, was awarded the Prix de Rome. He became organist at St. Clotilde in 1890, succeeding Cesar Franck. Operas composed by Pierne include music for Edmond Rostand's La Princesse Lointaine and Pierre Loti's Ramuntcho, and the comic operas La Fille de Tabarin and La Couple Enchantee. He wrote ballets, symphonic works, piano pieces and part songs. Among his oratorios were the Children's Crusade and the Children of Bethlehem.

From 1910 to 1924 Pierne directed the Colonne Symphony concerts of modern music. He was elected to the French Academy of Fine Arts in 1924. On the 100th anniversary of Beethoven's death (1927) Pierne directed his orchestra in the Beethoven Mass in D. This concert was attended by President Doumergue and Premier Poincare. Pierne received a wild ovation. I. S.

Florence E. Gale

GLENS FALLS, N. Y.—Florence Elizabeth Gale, for many years a piano teacher in New York City died on July 15 at the home of Mr. and Mrs. Paul Koch of this city. She was seventy-seven years old. Miss Gale had maintained her teaching studio at the Hotel Seymour, New York, until January of this year.

Miss Gale was a pupil of Dr. B. C. Blodgett in Pittsfield and of Dr. William Mason in New York before she went to Vienna to study with Leschetizky. She also studied with Philippe in Paris, Matthay in London, Fanny Zeisler (a Leschetizky pupil) in Chicago, and Edward MacDowell in New York. In 1910 Ferruccio Busoni invited her to study with him in Basle, and she followed this with more work under Leschetizky in 1912.

For forty years Miss Gale taught in New York City, including small children and older folk among her pupils. She presented many student concerts, in the first of which (1898) she was assisted by the Kneisel Quartet. Miss Gale was several times accompanist for Maude Powell. L. T.

Simon Katten

SAN FRANCISCO.—Simon Katten, eighty-two, father-in-law of Mischa Elman, died suddenly on July 14 while in Los Gatos. Mr. Katten, until his retirement ten years ago, was a member of the firm of Bauer Brothers here. He had resided in San Francisco for more than fifty years. Besides Mrs. Elman, who is with her husband on a concert tour of South Africa, Mr. Katten is survived by a son, Simon Jr., with whom he made his home. K. T.

Marcia van Dresser

LONDON.—Marcia van Dresser, American soprano, died here on July 11. Miss van Dresser was a native of Memphis, Tenn. She studied voice under Mrs. Robinson-Duff, Hermine Bosetti and Jean de Reszke. For four years, beginning in 1898, she sang leading soprano roles with the Bostonians, famous light opera organization of the day. In 1903 she sang with the Metropolitan Opera in minor parts, after which she went to Munich for further study. From 1908 to 1914 she sang in grand opera at Dresden, Frankfort and elsewhere in Europe. She returned to her own country in 1914 and toured in concert, and sang with the Chicago Opera W.P.

Josephine P. Everett

PASADENA, CALIF.—Mrs. Josephine P. Everett, one of the founders of the Hollywood Bowl, former president of the Pasadena Playhouse Association and a director of the Pasadena Civic Orchestra died here on July 4. Mrs. Everett was born in Cleveland, Ohio in 1886 and educated in the public schools of Cleveland. Later specializing in music she became an accomplished pianist and singer. She was married to Henry A. Everett, now deceased. C. D. K.

FOREIGN NEWS IN BRIEF

Barbirolli in Cello Solos

LONDON.—A banquet was given at the Savoy Hotel to honor Sir Louis Sterling, head of the Amalgamated Gramophone companies, on his receiving knighthood from the King. A feature of the evening was the concert given by Lauritz Melchior, Lawrence Tibbett, Richard Tauber, Eva Turner, Aulikki Rautawarra, Anita Dorfmann, and John Barbirolli, with Ivor Newton, accompanist. John Barbirolli's cello solos were the special surprise of the concert.

Festival in Wales

WALES.—The eighth annual Three Valleys Festival (represented by Great and Little Rhondda, Aberdare, and Merthyr) opened with a splendid performance of Handel's Messiah, followed by Elgar's Serenade for strings, and The Music Makers, as well as compositions by Vincent Thomas, Dvorak, Verdi, and Bach's B minor Mass. Dr. Malcolm Sargent conducted the Welsh Symphony Orchestra, assisted by local soloists, among whom was Mary Jarred, soprano. R. P.

Prize Composers

PARIS.—The French Institute has distributed this year's Rome Prizes for musical composition as follows: Victor Serventi (born Algeria, February 23, 1907), first grand prize; Pierre Lantier (born Marseilles, April 30, 1910), first second-grand prize; and A. Lavagne (born Paris, July 12, 1913), second second-grand prize.

Das Volk

KARLSRUHE.—The First German Folk-Music Festival just held here, was eminently successful, and will no doubt become an annual event. Produced on a huge scale, it presented, in three days of activity, a collective picture of German folk-music the like of which had not been seen until this time.

Soviet Honors Musicians

MOSCOW.—The entire end of the concert season here was a "review" of those musical forces of the country that have won recent laurels in international competitions. (See Musical Courier, June 15, page 14, for list of prize-winners). The concerts given by these musicians brought them new prominence and acclaim. In recognition of the importance of the events, the Government awarded high honors to the leading pedagogues of the country under whose direction these virtuosi were tutored. Several were granted the "Order of the Red Labor Banner," while the young winners themselves were awarded the more modest title of the "Order of Honor." V. V. K.

Organic Event

GLASGOW.—The last organ recital of the Glasgow University series, by A. M. Henderson, was a Widor Memorial Concert, the program including several organ works by the great French organist (played by Henderson) and Widor's setting of Tantum Ergo and other *a capella* music from his pen, sung by the University Chapel Choir. W. S.

Royalty Honors Ruth Deyo

LONDON.—Ruth Lynda Deyo, American pianist, after living ten years in Egypt, has composed an opera based on Egyptian history, entitled The Diadem of the Stars. This music drama deals with the lives and deeds of kings against a background of the intangible forces which form the sources of mysterious Egypt. Its creation and completion brought her and her husband, Charles Dalton, who is the author of the libretto, the honor of a request performance for his Majesty, King Farouk of Egypt. A reception for their Majesties was given at the Egyptian Embassy in London in June by Ambassador and Mme. Afiri, when numbers from the opera were played by the composer, with cooperation of two artists from the Royal Opera, Covent Garden. These were Monica Warner, soprano, and Frank Sale, tenor, H.R.H. the Princess Royal was present, also a gathering of two hundred guests. Both composer and author were presented to their Majesties. B. D.

Gigli Sings Edgardo

RECANATI.—A vast audience applauded Beniamino Gigli at a Lucia performance. Maestro Giusti shared in the ovations. D. N. L.

Oratorio Prize

FLORENCE.—The prize of 10,000 lire offered by Count Guido, Visconti di Modrone, for an oratorio to be performed during the Sagra Umbra music festival, has been awarded to Marino Cresmesini for his Passione. D. N. L.

Caruso Bust in Naples

NAPLES.—Recently the Podesta of Naples signed the deed of gift to the City of Naples, of the commemorative bust of Caruso, by Cifariello, given by Italian residents in the United States D. N. L.

Lamond an LL.D.

GLASGOW.—On June 16 the Glasgow University conferred the degree of Doctor of Laws (LL. D.) upon Frederic Lamond, pianist and composer, of Berlin. Mr. Lamond is a native of Glasgow, where he commenced his musical career as a church organist. Following the precedent set by Paderewski and Kreisler on similar occasions, Lamond recorded his thanks by giving a recital in University Bute Hall. W. S.

Child Composer

PARIS.—André Mathieu, seven-year-old Canadian pianist-composer, recently gave a recital over the Post Parisien Radio, playing a group of his own pieces and Le Couco (Daquin) and minuet (Ravel). The little artist has been engaged to perform his second concertino with the Mozart Society, Paris, next November. He is spending his summer vacation in Canada. I. S.

Walter and Waltz King

ZURICH.—The Tonhalle was packed beyond capacity on the occasion of the Vienna Philharmonic Orchestra's concert, conducted by Bruno Walter. The program consisted of Haydn, Mozart and Schubert, the Kaiser-Walzer by Johann Strauss being given as an extra. No orchestra plays it with more bewitching rhythm than the Vienna group. J. K.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

JULY

May 15 to August	Berlin	Open-air Performances in Friedrichshagen
May 16 to end of September	Oetigheim (near Baden-Baden)	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals
July and August	Berne	Open-air performances of Everyman at Cathedral
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Century)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 15 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 21 to October 15	Buenos Aires	Colon International Opera Season
July 13 to 24	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
September 5 to 18	Saratoga Springs, N. Y.	Music Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

Twenty-fifth Anniversary Celebrated by Goldman Band

A concert marking the twenty-fifth year of the Goldman Band was held on the Mall in Central Park, New York, on July 21. Edwin Franko Goldman conducted as usual and led his ensemble in spirited interpretations of works by Sir Arthur Sullivan, Peter Cornelius, J. S. Bach, De Nardis, Moussorgsky, Herbert, Taneiev, Glinka, Gliere and Goldman. An audience of ten thousand or more greeted Dr. Goldman cordially and applauded heavily.

Telegrams of congratulation were read from Mayor La Guardia, Walter Damrosch, Mrs. John Philip Sousa and Mrs. Daniel Guggenheim, co-founder of the Guggenheim Memorial concert series. In his address, Dr. Goldman thanked the New York public for their support of his organization. His men were justly praised for their fine cooperation, and the concert band as a musical combination was held to be on equal footing with the symphony orchestra. Dr. Goldman expressed hope to continue his band music through the winter months. J. S.

Concerts for Children by Hazel Griggs

Hazel Griggs, pianist, was heard in a concert for children on July 7 in the Salon de Musique of the Barbizon-Plaza, New York. The event was sponsored by the National Association of Dunning Teachers which held its ninth annual convention at this hotel from July 4 to 8. Miss Griggs began with items from the classic composers—Clementi, Haydn, Mozart—which she followed with a group in the romantic style of Schumann, Grieg and others. Handel, Schubert, Bach and Rebikoff came next, preceding a section which included the contemporaries Ernest Toch, Eugene Goossens and Octavio Pinto. Miss Griggs chose music in dance forms or having a definite picture or story association. The one exception was the Clementi sonatine in C major. The pieces were brief, vivid and well differentiated, skilfully calculated to attract and educate the juvenile ear. M. L. S.

Oskenonton in Canada

Chief Oskenonton, located in London, has been heard both in concerts and recitals, in that country and also in Holland, Belgium and France. He is at present in Canada.

Hamburg Has Buxtehude Memorial Concerts

Three Hundredth Anniversary of Organist-Composer's Death Observed

HAMBURG.—The three hundredth anniversary of the death of Buxtehude was commemorated at Lübeck with a splendid festival in honor of the great organist and composer. Organists and choruses from all over Germany as well as the State Orchestra performed the various works, and gave impressive splendor to the music.

At Braunschweig, Stravinsky's Persephone was given for the first time in German. Created here about four years ago, the melodious work took on added beauty in the new German translation, and the opera presented it with fine care and detail.

The Hamburg State Opera gave Wagner's Flying Dutchman with wonderful new scenery and costumes. The Kraft Durch Freude Congress, which took place here, gave plays and dances from over twenty-five nations, staging the various events in the State Opera. The performance offered by the Copenhagen Opera was undoubtedly the most successful.

EDITH WEISS-MANN

Miquelle Plays in Toronto

Georges Miquelle, cellist, was soloist in the Haydn concerto with the Promenade Symphony Orchestra of Toronto, Can., on July 8, under Reginald Stewart. As a result of this appearance Mr. Miquelle has been invited to play a solo recital with the Canadian Radio Commission on August 22. On August 15 Mr. Miquelle broadcasts from Chautauqua, N. Y., offering the Mozart-Cassado concerto with the Chautauqua Symphony Orchestra, Albert Stoessel conducting.

Columbia Concerts Corporation Schedules Recitals

New York's music season will be more crowded than ever before, judging by the recitals already booked by Columbia Concerts Corporation. Over thirty dates between October 7 and the end of the year are definitely set and many options are pending. This far exceeds the number of concerts planned by mid-summer of last year.

Artists under the management of Columbia Concerts Corporation who have arranged New York recitals for the first half of the season are as follows:—

Joseph Knitzer, violinist, Town Hall, October 8.

Ruth Breton, violinist, Town Hall, October 22.

Ethel Bartlett and Rae Robertson, two-piano recital, Town Hall, October 31.

Eugene List, pianist, Town Hall, November 6.

Jascha Heifetz, Carnegie Hall, November 3.

Simon Barer, pianist, Carnegie Hall, November 8.

Heifetz (second recital), Carnegie Hall, December 1.

Guiomar Novaes, pianist, Town Hall, December 11.

Emile Baume, pianist, Town Hall, December 5.

The New English Singers will give two Christmas programs at Town Hall on Sunday afternoons, December 12 and 19.

Debuts managed by Columbia Concerts Corporation include the following:

Francis Aranyi, violinist, Town Hall, October 18.

Joseph Paul Smith, baritone, Town Hall, October 28.

Lilian Stiles-Allen, English dramatic soprano, Town Hall, November 10.

Manuel Ledo, pianist, Town Hall, December 7.

Robert Wallenborn, pianist, Town Hall, December 13.

Mikhail Sheyne, pianist, Town Hall, December 29.

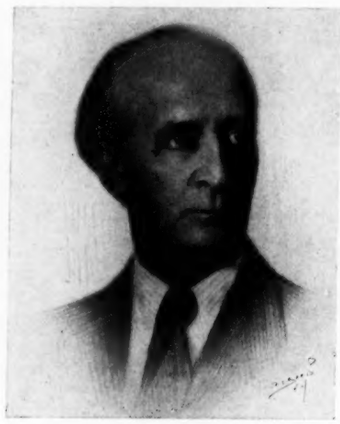
Leona Flood, violinist, Town Hall, October 27.

Other artists, many well known, others less prominent, who have scheduled New York appearances under the Recital Department of Columbia Concerts Corporation for the coming season are:

Virginia Rea, soprano, Town Hall, October 7.

Michael Zadora, pianist, Town Hall, October 15.

STAGE DIRECTOR



VICTOR ANDOGA,

stage director both of the Academy of Vocal Art, Philadelphia, and of the American Opera Company of Philadelphia; the latter organization recently gave the American premiere of La Vivandiere in Trenton, N. J. Mr. Andoga was stage director of the League of Composers' presentation of Les Noces (Stravinsky) at the Metropolitan Opera House several years ago, with Stokowski conducting. His European career has included engagements as stage director at the Theatre of the Music Drama, Petrograd, and of a performance of Boris Godounoff at La Scala in Milan, Toscanini conducting. (Photo by M. I. Boris.)

Thelma Spear, soprano, Town Hall, October 19.

Raymonde Delaunois, French soprano, assisted by Carlos Salzedo and Lucile Lawrence, harpists, Town Hall, October 23.

Nina Tarasova, song recital, Town Hall, October 30.

Jeanne Behrend, pianist, Carnegie Hall, November 12.

Sidney Sukoenig, pianist, Carnegie Hall, November 13.

Leonora Cortez, pianist, Town Hall, November 14.

Nadia Reisenberg, pianist, Town Hall, November 21.

Selma Kramer, pianist, Town Hall, November 23.

Alice Tully, soprano, Town Hall, November 28.

Alexander Kelberine, pianist, Carnegie Hall, December 8.

Carla Bradley, dance recital, Guild Theatre, November 7.

Elvin Schmitt, pianist, Town Hall, December 18.

Daniel Ericourt, French pianist, Town Hall, December 20 (date tentative).

Hope Miller will give the first in a series of two song recitals at Steinway Hall on December 29. The second will be January 19.

Berkshire Festival Broadcasts

The Boston Symphony Orchestra under the baton of Serge Koussevitzky, with Olin Downes, music critic of the New York Times, as commentator, will be heard in a concert broadcast from the Berkshire Symphonic Festival over the NBC Blue Network on August 5. An all-Beethoven program is to be presented during this, the first of two special broadcasts from the festival. The second program on August 12, also featuring the Boston Orchestra under Koussevitzky, will be devoted to the works of Richard Wagner.

Castagnetta to Be Stadium Soloist

Grace Castagnetta, pianist, will be soloist with the Philharmonic Orchestra, Willem Van Hoogstraten conducting, at the Stadium, New York, on August 7, playing the Dohnanyi Variations on a Nursery Tune and the Rachmaninoff concerto in C minor.

Stadium Performances of Wagner Ring

(*Continued from page* 16)

Cheered first, Mr. Reiner, for his achievement in the almost insurmountable work of preserving, with excellent continuity, extracts from the third of the music dramas constituting the Nibelungen Ring and for giving an inspired account of Wagner's monumental music. Next came the ovation for the magnificence of Florence Easton's revelation of Brünnhilde, the woman, which was accomplished with vocal richness, dramatic conviction and pitch security. Also, for Paul Althouse, for his heroic and convincing Siegfried, which he maintained throughout a vocally burdensome evening. The tenor was in excellent voice.

FURTHER PARTICIPANTS

Other singers assigned to unfolding the music drama in concert form were Louis Purdey who sang the role of the dwarf, Mime, expressviely; Dudley Marwick as the Wanderer; Hudson Carmody in a novel presentation of Fafner, the Dragon, which reached the audience through a megaphone, leaving the fiery-eyed dragon to the imagination; and Florence Kirk, who sang adequately but with a voice somewhat too weighty, the Forest Bird.

If Siegfried's horn occasionally introduced too many accidentals into the score, there was forest magic in the strings and noble tone and unanimity in the brass section, and there was superb direction and coherence of instruments and voices by the conductor. M. S. W.

REINER DIRECTS GÖTTERDÄMMERUNG

The performance of Götterdämmerung on July 22 brought to a magnificent conclusion Richard Wagner's tetralogy in concert form which was begun on July 12 at Lewisohn Stadium by the Philharmonic-Symphony Orchestra under the direction of Fritz Reiner. To an audience of 7,000, which steadily increased after the opening night, orchestra and soloists brought to life discriminatingly chosen excerpts from the music dramas that brought an ovational response.

The prologue, played by Mr. Reiner and his orchestra, was memorable of the series which recorded many high lights, after the entire Ring was given. Beginning with the transcendent Daybreak-Sunrise music into which Wagner embodied the hope, the life and the love of gods and men, Mr. Reiner gave a reading that surpassed any subsequent excerpts. Then came the duet between Brünnhilde (Florence Easton) and Siegfried (Paul Althouse) followed by Siegfried's Rhine Journey and the Brünnhilde-Waltraute scene.

EASTON AND MEISLE

To Florence Easton and to her Valkyrie sister, Kathryn Meisle, must be granted the vocal laurels of the evening. Miss Easton's triumphs in her every appearance as Brünnhilde throughout the series have been given in previous reviews but Miss Meisle on the occasion of her first appearance this season at the Stadium, endowed the role of Waltraute with vocal warmth and resonance, excellent diction and dramatic intensity which brought her deserved acclaim. Miss Easton's warm, tender and abundantly dramatic delivery of Brünnhilde's Betrayal and the Immolation music at the end were conclusive proof of this artist's eminence as a Wagnerian interpreter.

Paul Althouse, as Siegfried, was not up to his standard and the excellent vocal quality of Hudson Carmody as Hagen was not matched by dramatic fervor. Julius Huehn, in the brief incident of Gunther was adequate and likewise the three Rhine Maidens, Florence Kirk, Irra Petina, and Edwina Eustis. The Chorus of the Vassals was contributed by the Male Chorus from the Metropolitan Opera Association. Bravos were plentiful at the end. M. S. W.

ACTIVE ALL SUMMER

ANNA THERESA BRIGGS

continues teaching at her New York voice studio throughout the summer.

Roumanian Opera Pleases Bucharest

Work of Typical National Content

BUCHAREST.—The end of the music season had many interesting events. La Nuit de St. Georges, *opera-bouffe* by Flondor, had its premier at the Bucharest Opera. Delightfully national in character, the work was cleverly presented by Michel Jora (conductor), Evanti Costinescu, Emilia Gutianu, Spiridon Dumitresco, George Steffanovic, and Oprisan.

Lola Bobesco, violinist, won success at her appearances with the Philharmonic Orchestra and a command recital at the Royal Palace. Feuermann (cellist), Orloff (pianist), Bonucci (cellist) and Casella (pianist) were all warmly received when they gave recitals.

Local artists who appeared were Alexandre Demetriad (pianist), heard in works by Schumann and Chopin; Joseph Prummer (contrabass), who astonished with his virtuosity in pieces for cello and violin; Georges Cocea (cellist), Constantin Stroesco (tenor) and Vasile Jianu (flutist) all of whom had large audiences and hearty receptions.

ROMEO ALEXANDRESCO.

Music Industries Convention in New York

The thirty-sixth annual Music Industries Convention beginning on July 25 took up headquarters in the Hotel New Yorker, New York. On exhibit were 2,500 musical instruments of all kinds, whose composite value is set at $350,000.

The 3,000 music dealers and manufacturers registering their attendance received the gratifying news that statistics indicate the music industry is doing the best business since 1930. Leading the advance are the piano manufacturers; according to announcement by W. A. Mennie, secretary of the National Piano Manufacturers' Association, shipments for June totaled 7,409 units —an increase of 33 per cent over June of last year and 554 per cent over June, 1932.

Mr. Mennie continued that sales for 1937 (first six months) are consistently better than thirty-three per cent over the same period last year, and he believes that the end of the current year will complete a total of 130,000 pianos sold in the United States. He further predicted a sharp rise in the sale of small grand pianos in 1938, adding that the mechanical improvements making possible the introduction of the console or small vertical piano have been adapted to the manufacture of small grands.

"For example," he said, "take a grand piano of ultra modern design. The instrument is round and symmetrical in back to enable its fitting more easily into a small living room than the standard type grand. A butterfly double lid, legs of metal and glass, and a light imbedded in the music panel to shine up onto the page (held by a glass music stand) are still other features."

L. P. Bull of Chicago, president of the piano manufacturers, spoke of the current acceleration of piano sales, attributing it in part to the practicability of the new models, school courses in music appreciation, the stimulation to music of radio broadcasting, and the general rise in the nation's standard of living.

The convention continued through July 29. Mayor La Guardia was scheduled to appear at the opening luncheon. The 150 exhibits of the instrument manufacturers occupied most of seven floors.

Minute Movements Measure New Radio Suite of Roy Harris

"Time, the essence of all things in general and of radio in particular," has been set to music by Roy Harris.

The head of composition at the Westminster Choir School, as one of the six prominent American composers commissioned by the Columbia Broadcasting System to write music specifically for the microphone, has just completed Time Suite. Howard Barlow and the Columbia Symphony Orchestra will give the composition its first performance in an Everybody's Music broadcast over the WABC-Columbia network on August 8.

In it he has closely observed what he finds is a "new function" as established by radio: Time.

"The minute," Mr. Harris states, "becomes a unit of space in music just as the square foot is a unit to the mural artist. We need to fill that minute as an organic thing for which the music seemingly has grown.

"Thus, Time Suite is divided into six movements as follows: first movement, one minute; second movement, two minutes; third, three minutes; fourth, four minutes; fifth, five minutes. The sixth movement repeats the four-minute duration of the fourth movement in order to provide a *finale* of a contrasting style in that dimension.

"The movements are dedicated, respectively, to Broadway; Religion; Youth; Radio; Philosophy and Labor."

Mr. Harris says, however, "this is not programmatic music; that is, music that has a scenario. The thing that determines the form is time and the mood is determined by the idea I am trying to express, rather than a literary equivalent.

"The first movement, marked *presto*, is a study in asymmetrical rhythm. The second is a study in two old church modes, the Phrygian and Lydian, and is purely contrapuntal, scored for muted strings and treated in the vocal style.

"The three-minute movement takes the form of a fantasy. It is very free in form, and pagan or pantheistic in spirit. It reflects spontaneity, the spontaneity of youth, and unregimented natural growth.

"By direct contrast the march, or fourth movement, is completely regimented. It seeks to capture the idea of the March of Time and symbolizes the growth of transportation and communication. I might call this a Time Movement within a Time Suite because the fourth movement is in four sections, each one minute long. The stylized sound of a train whistle connects each movement. This, together with an ascending pitch, expresses the idea of humanity longing for progress in the idea of motion.

"Further contrast is supplied in movement five, whose background is built on a descending scale. This is a development of the second movement but is broader in scope and orchestration. It is a study of diatonic and chromatic scales, the material and foundation of all music.

"The *finale* is a study in rhythms again, as in the opening movement, but it is symmetrical as well as asymmetrical. Power is its mood and its expression is made in a fast, agitated tempo which grows progressively more deliberate and stronger, culminating in a broad, powerful climax. This tries to show in music the resolution of chaos into order.

"The complexity of today needs clarification. We need to bring order out of it. That is why radio demands the bold, clear strokes which this music follows. Radio demands a better quality of material than the concert hall does because the microphone holds it up to such minute inspection. The essence of what the composer has to say comes out on the air. Radio is an absolute showdown. It insists upon simplicity."

In keeping with the spirit of Mr. Harris' composition, Howard Barlow has listed the Clock Symphony of Haydn as an accompanying selection. Henry M. Neely will be the commentator as usual. G. W.

Eugene Conley's Engagements

Eugene Conley, tenor, has been engaged to sing the summer services at Watch Hill Chapel, Watch Hill, R. I., from July 4 to September 5. He also is to be soloist at the Tremont Temple, Boston, in The Creation, Hora Novissima, The Beatitudes, Mozart's Requiem, St. Paul and the Hymn of Praise. Among recent appearances of Mr. Conley was one in the role of Turiddu in Cavalleria Rusticana at the Keene, N. H., Music Festival under the sponsorship of the Keene Normal School and directed by Harry Davis.

Outdoor Festival

(*Continued from page 7*)

10 and 11, under the direction of Fabien Sevitzky, conductor active in Boston for five years and now leader of the reorganized Indianapolis Symphony Orchestra. As in the past the foundation of the festival was the Sevitzky Ensembles of Boston, consisting of the Young Musicians' Orchestra and the Vocal Ensemble. The Boston chorus, an admirable affair was augmented by the United New Hampshire Chorus, of which Norman Leavitt is the leader.

BORI SINGS

Fairly large audiences greeted the performers at the two principal choral-orchestral programs on Saturday and Sunday afternoon. At the first, with Lucrezia Bori as the bright star, there were surprisingly good performances of an excerpt from Bloch's America, two movements from Dvorak's New World Symphony, Mr. Sevitzky's transcription of a Bach fugue, Dubensky's Tom Sawyer, Liadoff's settings of eight Russian songs and the Polovetzian Dances from Prince Igor by Borodin. In addition Miss Bori sang with her accustomed suavity and with remarkably sympathetic orchestral accompaniment airs and songs by Mozart, Massenet, de Falla, Puccini, Arditi and Foster.

The final program, which had to be cut short at the three-quarters mark, when the prevailingly good weather was interrupted by rain, included six numbers from the Mozart Requiem, the first movement of the Mendelssohn violin concerto, Frances McCollin's characteristic piece for unaccompanied chorus, The Nights of Spring, and other music by Meyerbeer, Hadley Strauss and Davidoff. Theodor Podnos, a "graduate" of the orchestra, played the Mendelssohn musically, assuredly and with virtuoso technic. The capable soloists for the Requiem were Phebe Davison, Edna Merritt, Howard Harrington and Norman Leavitt.

SERENADE AT NOON

Although far less pretentious and heard by only a small audience an enjoyable affair was a serenade concert for brass and strings on Sunday at noon, when Mr. Sevitzky led his young players through excellent performances of a suite for brass made by P. Gordon out of short pieces by Bach and Mozart's serenade in D major for strings and timpani.

PIANIST GIVES RECITAL

MARY FRANCES RYAN,

pianist, was heard in recital for the National Association of Dunning Teachers at the Barbizon-Plaza Hotel, New York, on July 5. (Photo by Herbert Hammerton.)

MYRA HESS
FAMOUS ENGLISH PIANIST
Touring England, France, Scotland, Scandinavia, Holland
During Season 1937-1938
RETURNS TO AMERICA, NOVEMBER 1st, 1938
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street, New York
Steinway Piano

WALTER MILLS
Exclusive Management: ANNIE FRIEDBERG, 250 W. 57th St., New York
"Audience Thrilled"
"The baritone displayed the admirable precision of tone, the richness of expression that was characteristic of all his appearances. The audience brought forth Mr. Mills eight times to the platform."—*Miami Herald.*

MARION TALLEY
COLORATURA SOPPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

ARCH BAILEY
DISTINGUISHED BARITONE
TEACHER OF SINGERS
Exponent Jean De Reszke (Paris) Ben Davies (London) Oscar Seagle (N. Y.) Beginners and Advanced Pupils Accepted. 1541 Westwood Blvd., Los Angeles, Cal. Phone W.L.A. 51548

ANDRES DE SEGUROLA
TWELVE YEARS A LEADING SINGER WITH THE METROPOLITAN OPERA
TEACHER OF SINGING
Beginners or Professionals
Present Teacher of
DEANNA DURBIN
of Universal Picture Studios, and other Screen, Concert and Radio Celebrities.
Booklet on Request
6923 Camrose Drive, Hollywood, Calif.
Tel. GLadstone 9988

IGOR GORIN
BARITONE
Metro-Goldwyn-Mayer Studios, Hollywood
CONCERT MANAGEMENT
Haensel & Jones, 113 W. 57th St., N. Y.
WESTERN REPRESENTATIVE
L. E. Behymer Los Angeles, Calif.

DORIS KENYON
SOPRANO
COSTUME RECITALS
Management Pacific Coast:
BEHYMER ARTIST BUREAU,
Auditorium Bldg.,
Los Angeles, Cal.
Personal Representative:
Wynn Rocamora

TORD BENNER
CONDUCTOR
SYMPHONY — OPERA
COACHING
2317 W. 6th St.,
Los Angeles, Calif.

JAN KUBELIK
VIOLINIST
RAFAEL KUBELIK
CONDUCTOR
SEASON
1937-1938
Concert Management
Robert Hollinshead
5855 Hollywood Blvd.,
Hollywood, Calif.

RALPH THOMAS
CELEBRATED VOICE TEACHER
SCREEN, RADIO, CONCERT, OPERA
Beginners and Advanced.
Discoverer and Former Teacher for 2½ years of
DEANNA DURBIN
of SCREEN and RADIO FAME
666 S. Lafayette Park Place
Los Angeles, Cal. Phone FI. 1661

GRACE ADAMS EAST
WORLD'S GREATEST WOMAN TRUMPET SOLOIST
CONCERT - RECITAL - RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

Fredrik E.
Blickfelt
VOICE SPECIALIST
Internationally known authority on the singing and speaking voice. Four years with Vincenzo Sabstini, Milan, (teacher of John McCormack), and Antonio Cotogni, Rome, (teacher of Battistini).
Studio 8224 Marmont Lane (at Sunset Boulevard) Hollywood, Calif. Phone GL. 7755

TOM CLARKE
BARITONE
RECITAL — SCREEN
RADIO — OPERA
1159 West Blvd., Los Angeles, Calif. Phone WY. 1573

SAMUEL BALL
TEACHER OF PIANO
Teacher of LEONARD PENNARIO, the sensational 12 year old pianist.
Studio: 839 S. Wilton. Phone FE 5696. Robert L. Hollinshead, Mgr., 5855 Hollywood Blvd., Hollywood, Cal.

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
3578 4th Avenue,
San Diego, Cal.

BONNIE ZOBELEIN
SOPRANO
OPERA—CONCERT—RADIO
962 N. Doheny Drive, Hollywood, Calif. Phone CR. 5677

RUTH GILLETTE
LYRIC—DRAMATIC SOPRANO
SCREEN—RADIO—CONCERT
518 N. Crescent Drive
Beverly Hills, Cal. OX. 4148
OPERA (Light and Grand)

JOHN SMALLMAN
TEACHER OF VOICE
COACHING FOR
RECITALS—ORATORIO
CONDUCTOR Cecilian Singers, The University of Southern Calif. A Cappella, Tudor Singers, First Congregational Church Choruses and Choir.
500 S. Virgil, Los Angeles, Calif.
Phone FE. 8844

Large Attendance At Festive Hollywood Bowl Opening

Carmen and Aida Performed—Josef and Rosina Lhevinne Soloists at Third Event —King's Henchman Presented by Federal Music Project

(*Continued from page 7*)

title role, and the accurately balanced conducting of Pietro Cimini gave the opera every opportunity.

Mme. Castagna did not overact the role, but gave a convincing portrayal of the fickle cigarette girl. Such scenes as her seduction of Jose, her superstitious awe of the fortune told by the cards and her transition from disdain to fear in the last act were adroitly performed. Her voice was of fine quality and luscious appeal, handled with skillful flexibility. Sidney Rayner, as Don Jose, has been heard here to better advantage with the San Carlo Opera. Perry Askam in the role of Escamillo has vocally improved since last year. Grace Omeron showed little stage presence as Micaela, producing some good tones in her higher register, but white and open in the middle. Alfredo Gandolfi made a weak Zuniga, insecure of intonation. Florence Rubens as Frasquita displayed a lovely soprano voice, and was ably seconded by Beatrix Mayo as Mercedes. John Ellis as El Dancairo, and Allan Lindquest as El Remendado were cut as to have little chance at showing their really good voices. The ballet ensemble by Kosloff was pleasing, but the solo dancers were better suited to cabaret than to operatic work. The chorus was well trained by Hugo Strelitzer.

Lhevinnes Heard

Josef Lhevinne's performance of the Liszt E flat concerto proved the highlight of the third Bowl event on July 16. A virtuoso of the traditional type, his playing was scintillant with a sparkling abandon which was most engaging. Prolonged applause brought him back to the stage for numerous bows, and he finally acceded to the audience demands for an encore with the Dohnanyi F minor etude. Mrs. Lhevinne joined him in the Mozart E flat concerto for two pianos and orchestra, proving herself an accomplished musician whose artistry blended adroitly with that of her husband.

Vladimir Golschmann's overture to Mozart's Marriage of Figaro held an insouciant verve, with firm attacks and romantic swing. He contrived well balanced accompaniments to the two concerti. He provided an individual interpretation of the Tschaikowsky fifth symphony. The best movement was the lovely *andante cantabile* which flowed forth in serene beauty; the limpid arabesques of the *waltz* were gracefully executed.

King's Henchman

The first western presentation of Deems Taylor's opera, The King's Henchman, received an admirable performance by the Federal Music Project in the Pasadena Civic Auditorium on July 6. The individual triumph belongs to Jacques Samossoud, who conducted with signal authority and musicianly finesse. In addition, he was responsible for the admirable settings and efficient staging. The music held some moments of exceptional beauty, particularly in the second act, the prologue and the first entr'acte. The score was decidedly Wagnerian, even to occasional points of reminiscence. The best voice of the cast was shown by Charles de la Plate as Maccus; a sonorous bass of fine quality, his enunciation making his words clearly audible. William Goss, formerly a baritone, has developed into a highly promising tenor, and he carried his role of Aethelwold admirably. George-Ellen Furguson made a comely Aelfrida. Henry Cantor had a briefly effective moment as the Archbishop. Raymond Williams sang the King, but with a heavy tremolo. Edward Dentos showed a good bass in a few short phrases, and Edward Hoffman was adequate to the slightly humorous role of Ordgar. Elizabeth Klein, Allen Shusett, Evelyn Adams, Esther LaNaye, Jeannette Sturm, John Radic, Saul Silverman and Matt Walters completed the cast.

Aida in English

A well presented and highly enjoyable production of Verdi's Aida in English at the Philharmonic Auditorium on July 14, reflected credit upon the Federal Music Project and its able director, Gastone Usigli. A real vocal find emerged in the person of the tenor, Thomas Redican, who made his operatic debut as Rhadames. Though the Celeste Aida proved a trifle high for him, he sang the rest of the role with a dramatic tenor of appealing quality, surety and resonance, supported by poised and convincing action. The Aida was Marguerite Teidcke, whose voice proved of penetrating timbre, as yet not even. Elizabeth Klein made an excellent Amneris, contributing the best stage presence of the cast and delivering the role in a voice of lovely quality, though at times lacking in power. The two basses, Charles de la Plate, as the King, and Sten Englund as Ramfis, were both good. The ballets proved graceful and attractive.

The Pro-Arte Trio gave a concert in romantic vein, sponsored by the Hollywood Optimist Club, in the Ken-Mar Salon on July 8. The three participants were musically well matched. The violinist, Grisha Monasevitch, showed a tone of lovely quality and impeccable intonation; the cellist, Edward Spiegel, added a rich and mellow instrumental voice; both blended admirably with the assured and dynamic piano provided by Morris Wolfson. Schubert and Arensky were the program offerings, and they were given with the highest degree of artistry and interpretative finesse.

I somehow overlooked mention of the concert by Emil Danenberg, Jr., in the Biltmore Music Room, on June 11. He proved a highly gifted young artist, who made entertaining work of an exacting program. A Bach-Busoni toccata, adagio and fugue, the Beethoven sonata (op. 109), three Chopin etudes and a group of moderns were the offered fare. A well equipped young musician, from the studio of Abby de Avirett, he showed sound training, interpretative grasp, and a lovely tone, handled with flexibility and assurance.

Sings in Bartered Bride

Ruth Terry Koechig, mezzo-contralto of Los Angeles, sings the role of Hata in the opera, The Bartered Bride, on August 12 at the Hollywood Bowl.

Dilling and Hubert Tour

The joint recitalists, Mildred Dilling, harpist, and Marcel Hubert, cello, are to make another trans-continental tour next season.

ROBERT ALLEN
'CELLIST
Professional Bldg., San Bernardino, Calif.
Care of Musical Courier, Roosevelt Hotel, Hollywood

The University of Southern California
SCHOOL OF MUSIC
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max van L. Swarthout, Director
University Park, Los Angeles, Calif.

Rambling Around

Lillian Steuber, concert pianist of Los Angeles, played the Liszt E flat concerto on July 23 with the San Diego Symphony Orchestra at the Ford Bowl in San Diego.

* * *

Pasmore and Trerice, duo-pianists of Los Angeles, were booked by Wynn Rocamora of the Behymer Artist Bureau for a tour that included appearances on July 13 at the University of Oregon, Eugene, Ore., and the State Normal School, Bellingham, Wash.

* * *

John Hopper, pianist of Los Angeles, is announced for a Fall piano recital in Los Angeles. He will play a new American composition by Vernon Leftwich entitled fantaisie quasi sonata. Mr. Hopper appeared on July 7 over KGR and used two piano solos by Mr. Leftwich, Regrets and Longings.

* * *

Grace Bush, composer and lecturer of Los Angeles, appeared on July 1 at the Eastern Star Home for the aged, giving her lecture, Great Hymn Writers and Their Hymns. This same lecture will be repeated on August 2 at the Chloe Canfield Memorial Home for Girls. Mrs. Bush and Edith Knox, pianist, gave a joint recital on July 19 at the El Encante Hotel, Santa Barbara. Miss Knox played a group of piano solos and Mrs. Bush appeared in two groups of original pianologues. Tell Me, My Heart, If This Be Love, music by Grace Bush to words of the eighteenth century by Lord Lyttelton, has just been published.

* * *

Concerts and ballet programs at the Redlands Bowl this summer were as follows: June 29, Yasha Davidoff, baritone; Elizabeth and Frances Copeland, duo-pianists; July 2, Los Angeles Federal Theatre dance group (Myra Kinch, director); July 6, San Bernardino Meistersingers and Orchestra (Sidney Irving, conductor); July 9, Blythe Taylor Burns, soprano, Lillian Steuber, pianist, Alexander Murray, violinist, Ralph Linsley, accompanist; July 13, Pearl Wheeler Dancers; July 16, Woman's Symphony Orchestra of Los Angeles (Dr. William Ulrich, conductor); Frances Mullen, solo pianist; July 20, Maurice Zam, pianist, Martha Vaughn, soprano, Frank Pursell, baritone; July 23, Collinette Dancers (soloists, David Tihmar and Dorothy Jarnac); July 27, James Guthrie Orchestra (soloist, Charlotte Leach, soprano); July 30, Hall Johnson Singers.

The coming events are: August 3, Winners in the Los Angeles Allied Arts Festival (Felix Sitgar, violinist, Christina Wells, soprano, Waldo Winger, baritone, Jacqueline Clark, dancer, Pauline Edwards, dancer); August 6, Olga Steeb, pianist, Maxine Carlo, soprano, Emery Darcy, baritone; August 10, Ernest Belcher concert dancers; August 13, Grace Omeron, soprano, Beatrix Mayo, contralto, Edward Hoffman, tenor, Everton Stidham, baritone, Lester Hodges, pianist; August 17, Horton Dance Group; August 20, Georgia Stark, soprano, Nicholas Angelo, tenor, Henry Sorenson, baritone, Richard Tetley-Cardos, pianist; August 24, Paul Dennis, baritone, Wilmar Souvageol, pianist, Anne Tincher, soprano, Mathilda Barsha, accompanist; August 27, Max and Margarita Selinsky, duo-violinists, Theodore Saidenberg, accompanist, Edith Knox, pianist; August 31, Pasmore and Trerice, duo-pianists, Grace Adams East, trumpet soloist; September 3, Theodore Kosloff Ballett.

Mrs. George E. Mullen is president and manager of the Redlands Community Music Association sponsoring these concerts. Hugo Kirchhofer and Everton Stidham are directors of the community singing each Tuesday evening.

* * *

Harriet Ware of New York, composer of many songs, is now located in Hollywood, remaining here this coming winter to give lecture recitals on the Pacific Coast under the management of the Behymer Artist Bureau with Wynn Rocamora as her personal representative. Miss Ware recently gave two lecture-recitals in Utah, one at Ogden with Lucy Gates Bowen assisting, and the other at Salt Lake City for which latter event Miss Ware used singers to illustrate the work of composers under discussion.

* * *

Esther Harris, former president of the Chicago College of Music, and teacher of piano in that city for many years, is living in Los Angeles.

* * *

Doris Kenyon, costume recital artist of Hollywood, will appear on November 9 in the Town Hall Series, San Francisco. This engagement was booked by Wynn Rocamora of the Behymer Artist Bureau.

* * *

Igor Gorin, baritone of the Metro-Goldwyn-Mayer studios in Hollywood, will give concerts in Tucson, Phoenix and El Paso next season. Mr. Gorin's concert engagements on the Pacific Coast are being booked by Wynn Rocamora of the Behymer office.

* * *

Mazie Peralta, organist and voice coach, has opened a studio in Hollywood, Calif. She will specialize on teaching the Hammond organ and in giving a radio voice course. Mme. Peralta was organist at the Waldorf-Astoria, New York, for three years and broadcast over the Columbia network, a Columbia artist.

* * *

Paul Dennis, bass-baritone of Los Angeles, gives a recital on August 24 at the Redlands Bowl, Redlands. C. D. K.

COSTUME RECITALIST

DORIS KENYON,
costume recital artist of Hollywood, has come under the personal management of Wynn Rocamora of the Behymer Artist Bureau for singing engagements.

SAILS TO HONOLULU

YOWLACHE,
American Indian bass, will sail next month to give a series of recitals in Honolulu under the patronage of the University of Hawaii. Rearning in the late fall, Yowlache is to fulfill engagements in the Northwest.

Open Air Concerts for San Diego

Performance of Tschaikowsky Symphony Well Received—Eminent Soloists to Be Heard in Series

SAN DIEGO, CALIF.—The San Diego Symphony Orchestra, conducted by Nino Marcelli, opened a season of out-of-door concerts in the Ford Bowl at Balboa Park on July 13. A large audience gathered to hear the finely presented and splendidly conducted program of which the featured number was the fifth symphony of Tschaikowsky. The ensemble numbers seventy musicians, men and women, and will be heard twice weekly during July and August. A series of matinees for junior audiences will also be given. The orchestra is to present during its season the following soloists: Emery Darcy, baritone, formerly of the Boston Grand Opera Company; Blythe Taylor Burns and Clemence Gifford, Wagnerian singers; Lillian Steuber, Pacific Coast pianist; Irene and Vivian Brown, duo-pianists; Marie Link Elmore, soprano; Lyell Barber, pianist; Hizi Koyke, Japanese dramatic soprano; Edward Mayor, pianist; Barbara Steinbach, child composer-pianist. A large chorus will participate in one performance. The San Diego Symphony Orchestra, organized by Nino Marcelli, has become an established part of the summer music season. President and vice president of the local symphony board are Mrs. Marshall O. Terry and Joseph Kendall. H. B.

Straw Vote on Serious Music on Pacific Coast

The Southern California Symphony Association, sponsors of the Hollywood Bowl concerts, are holding an American Symphonic Straw Vote to determine the type of serious music most popular in this country. The voting blank calls for choice of a symphony, symphonic or tone poem, suite and three other orchestral works, and a solo number to be played at Hollywood Bowl during the 1938 season. A board of prominent judges will receive the ballots and assemble from them a special program. The voting will close April 30, 1938, and the result will be announced July 4, 1938. Beginning November 1, 1937, the accumulated vote will be announced weekly in the Los Angeles Times and other newspapers.

AND SO...TO Hollywood
1760 N. IVAR ST. HOLLYWOOD BLVD
★ And to Hollywood's smartest . . . where the movie stars live and play.
★
Luxuriously furnished rooms, suites and apartments.
★
Dining terraces...cocktail lounges...just the place for entertaining.
★
Special attention and service for artists.
★
The Center of Hollywood Life
★
MARY O. KEHRLEIN
Managing Director
Hollywood KNICKERBOCKER

YEATMAN GRIFFITH
INTERNATIONALLY FAMOUS MASTER TEACHER OF VOICE
Teacher of world famed artists and teachers.
201 S. Lucerne, Hollywood, Calif. Phone WY. 7552
Personal Rep. Wm. C. Griffith

MME. FLORENCE LEE HOLTZMAN
VOICE
ART OF SINGING
Coach—Grand and Light Opera
Radio—Concert
7517 Hollywood Blvd., Hollywood, Calif. Phone GL. 9014

ELINOR MARLO
SINGS THE ROLE OF SUZUKI in MADAME BUTTERFLY
Hollywood Bowl, August 26, 1937

ISAAC VAN GROVE
VOCAL COACH
OPERA AND CONCERT REPERTOIRE
CONDUCTOR AND STAGE DIRECTOR CHICAGO CIVIC OPERA
CONDUCTOR GRACE MOORE RADIO PROGRAM
MUSICAL DIRECTOR REINHARDT PRODUCTION 1936-37 SEASON
1621 N. CRESCENT HEIGHTS BLVD. HOLLYWOOD, CALIF. PHONE HE. 4045

MIROVITCH at ELLISON-WHITE CONSERVATORY
Nationally Known Teachers of Piano, Voice, Violin, P.S.M., Dramatic Art, Theory, Choral and Church Music. 1339 N. E. 10th Ave., Portland, Oregon

Radio Highlights
Dialed by M. L. S.

Music has put on the helmet of Mars in Europe today. An article in the Sunday Herald Tribune tells us of the national and party songs that symbolize class and racial hatred. If you live in Germany and your radio suddenly begins to spout the Internationale hymn, choke it off *pronto* before you land in the calaboose for listening. Likewise, if you are dial-twisting in Ireland and tune in on God Save the King, look out for your neighbors' shillalahs.

In America bars of music are not so apt to be translated into prison bars. About the only way to bite the dust for music's sake is to whistle "Boola Boola" on the Harvard campus the night before the Yale game.

July jottings:

Marcel Hubert and his cello lent their presence to the Columbia Concert Hall on July 10 over the CBS network. **Mr. Hubert** showed accustomed artistic mastery in this recital.

Young America took the air on July 11, when the first program from the **National Music Camp** at Interlochen, Mich., was broadcast, with **Percy Grainger,** pianist and composer, as soloist and conductor. The concert was over the NBC-blue network. Mr. G. remained to collaborate again with **Dr. Joseph E. Maddy,** the regular conductor, on July 25.

Arthur Fiedler (of Boston "pop" concert radio renown) is serializing over the Mutual network on Sundays and Mondays, conducting the **Esplanade Concert Orchestra** from the banks of the Charles River in Boston.

Maria Silveira's soaring soprano was the feature of the Columbia network's July 18 salute to Central America.

NBC's red network is freighted with orchestral joys from Chautauqua on Saturdays and Sundays. On July 18 came the first of these with **Albert Stoessel** directing the **Chautauqua Symphony Orchestra,** and **Ernest Hutcheson** mesmerizing the ivories as the piano soloist. The following Saturday (July 24), **Georges Barrere** presided over the **Chautauqua Little Symphony Orchestra** in its initial broadcast. On July 25, **Mr. Barrere,** who is a sort of tonal amphibian, deserted the podium to appear with the large orchestra under **Mr. Stoessel** as flute soloist.

A mid-week broadcast from the **Lewisohn Stadium** in New York brought excerpts from Götterdämmerung on July 22, featuring **Fritz Reiner** (conductor) and the singers **Paul Althouse, Florence Easton** and **Kathryn Meisle.**

Jessica Dragonette, she of the Wednesday Palmolive Beauty Box Theatre, made a guest appearance on July 22 on **Floyd Gibbons'** True Adventure series. **Miss Dragonette's** lovely vocalizing of Alice Blue Gown enhanced the recounting of the tragic adventure of **Steve Cartwright,** stricken blind and deaf as a result of a wound received in the World War. **Miss Dragonette's** singing of this song was the last music **Mr. Cartwright** heard before his affliction came upon him. Now, after years of study, he has won back a place in the world—he is a radio commentator on a Middle Western chain. By placing his finger on **Miss Dragonette's** lips, he was able to "hear" her sing once more.

Maria Mueller, although some three thousand miles from our shores, wooed American ear-drums in a trans-Atlantic broadcast of Lohengrin from the **Bayreuth Festspielhaus** on July 24.

Vladimir Golschmann's summer orbit takes in the podiums of the **Lewisohn Stadium** and that of **Robin Hood Dell** in Philadelphia. From the latter, he led the **Philadelphia Orchestra** in broadcast concerts of July 22 and 24.

Soloists on the Magic Key Hour of the Sundays, July 18 and 25, included **Marian Anderson** (from Buenos Aires) and **Efrem Zimbalist** and **Florence Easton.**

MUSIC NOTES from Coast to Coast

SHREVEPORT, LA.—A rousing reception was given Minas and Marion Schroeder Booras of Chicago for their fine singing at the Byrd High School Auditorium on June 24. The baritone's agreeable voice and vibrant interpretations, and Mrs. Booras's fresh and lovely soprano were effectively displayed. Their duets were so well liked that encores were constantly in demand. J. C.

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented Herbert's Mlle. Modiste as the opening performance of the summer season. The entire cast, headed by Lois Farnsworth Kirkpatrick as Fifi and Jarratt Beanland as Capt. Etienne de Bowvay, was excellent in every respect. David Griffin was musical director and Harry and Florence Griffith, stage directors.

The Federal Symphony Orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowllings Hamilton, superintendent) gave two splendid programs. Eulalio Sanchez, flutist, was soloist for the first concert and Vida Wheeler Jacobson, soprano, for the second. Each artist was received with acclaim. The orchestra played with fine precision.

Jeanette Feigenbaum, soprano, was presented by her teacher, Elizabeth Cunningham, assisted by Marvin McGee, pianist and accompanist. Miss Feigenbaum possesses a rich, clear voice and sang each number with musicianly interpretation. Mr. McGee played with artistic authority. S. W.

SASKATOON, CAN.—Music examinations have been conducted here by Sir Ernest MacMillan, Alberto Guerrero, Mr. Magalini, Edward Magee, Toronto Conservatory; Egerton Tidmarsh, Royal Schools of Music, London; Dean Collingwood, Gladys Egbert, R. T. Bevan, Western Board.

In connection with the summer session at the Lyell Gustin piano studios, Neil Chotem and Marguerite Buck have given recitals. The former played partita in E minor (Bach); variations and fugue on a theme by Handel (Brahms); Reflets dans l'eau, Passepied (Debussy); Gitonerias (Infante). Marguerite Buck from Regina Conservatory gave caprice on airs from Alceste (Saint-Saëns); toccata and fugue in D minor (Bach-Tausig); sonata (op. 27, No. 2, Beethoven); Chopin's impromptu in F sharp major, Valse (op. 42) and fantasia in F minor.

Recent recitals have been given by Patricia Kirkpatrick, pupil of Marjorie Wilson; Laura Evans, pupil of Helen Davies Sherry; Jessie Laurie, pupil of Mrs. A. L. Bates; Palmer School Music, the Mervin Snyder, Bruce Bennett and Robinson Studios. L. G.

CLASSES IN LOS ANGELES

ALTA TURK,

soprano and teacher of Los Angeles, was formerly head of the voice and choral departments of Amarillo Junior College, Amarillo, Texas. Texas pupils studying in her studio this summer include Jeddie Draper from Borger, Hunter Hancock from San Antonio, Elinor Atwood and the Misses Jean, Winifred and Amy Lee Travis from Amarillo.

L. V. Funchess Is Louisiana Assistant State Supervisor

BATON ROUGE, LA.—Lloyd Vance Funchess of Oberlin has been named assistant to S. T. Burns, supervisor of music in the state of Louisiana, according to announcement by T. H. Harris, state superintendent of education. Mr. Funchess, for the past seven years head of the reeds department in the Louisiana State University school of music, assumes his new duties in August, having been granted a leave of absence from the university.

His appointment came as a result of the rapid growth of the school music system installed under Mr. Burns' supervision in 1934, necessitating the work of an assistant over the state, it is announced. When the state music system was begun in the fall of 1934, only fourteen of the sixty-seven school units in Louisiana included music instruction by sixty-seven teachers, most of whom were part-time. Of these forty-seven were employed in the Orleans parish schools, leaving twenty teachers of music over the other parts of the state. The rapid development of the system is shown in the fact that in 1935-36, thirty-six school units had adopted the music program, with 102 teachers, fifty-three of whom were outside Orleans parish. In 1936-37, the units increased to fifty-one, with 147 teachers, ninety-eight outside Orleans parish.

The program is divided into three parts, the vocal instruction for elementary grades, vocal instruction for high school grades, and general instrumental instruction.

Opera in Many Cities by Federal Music Project

Current activities of the Federal Music Project all over the country include the production of operas in many cities. The announcement was made by Ellen S. Woodward, WPA assistant administrator in charge of women's and professional subjects. She said that in Los Angeles, Pasadena and Santa Barbara, Calif., Deems Taylor's The King's Henchman has recently been given, and is to be followed by Aida, Lohengrin and Louis Gruenberg's Jack and the Beanstalk. On July 26 in San Diego a week's run opened for The Gay Grenadiers, a musical romance whose plot deals with Mexico in the days of the Emperor Maximillian. The work is by Warner Van Valkenburg, a Los Angeles project worker, and Vern Elliott, and had a long run in Los Angeles.

Portland, Ore., soon is to hear Pergolesi's La Serva Padrona, now in rehearsal, and considered to follow are Mozart's The Marriage of Figaro and Cimarosa's Il Matrimonio Segreto.

Audiences in the parks of Omaha and Boston have heard concert versions of opera, with the choruses and the WPA symphony orchestras. The public of Newark, N. J., has heard performances of Carmen, and in Cleveland operas of Gilbert and Sullivan have occupied a mobile stage in the suburbs and neighboring towns.

Schofield Students in Opera

Four of Edgar Schofield's artist-pupils are cast in leading roles in Hansel and Gretel at Saugerties, N. Y. Henry Prohl will be heard in the part of the Father, Elizabeth Rondthaler as the Mother, Cecilia Jacobsen the Witch, and Elizabeth Jensen as Hansel. Pierre Henrotte is conductor of the symphony orchestra and the opera is presented by the Ernest Williams School of Music for three performances—July 30, 31, and August 1.

Gould to Direct Publisher's Educational Department

Morton Gould, American composer, has signed a three-year contract with Mills Music, Inc., to write exclusively for them during that period and at the same time direct the activities of Mills Educational Department.

PIANIST AND TEACHER

WINIFRED CORNISH,

pianist and teacher, gave a Town Hall recital in New York, and presented pupils in New York and the metropolitan district during the 1936-37 season.

An International Journal

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! **Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.**

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

Active Conducting Schedule for Jose Iturbi

Jose Iturbi conducted the Portland, Ore., Symphony Orchestra on July 26, afterward flying back to Philadelphia where he is directing ten concerts at Robin Hood Dell between July 30 and August 17. On August 20 he leads an orchestra of members of the New York Philharmonic in Silvermine, Conn.

On September 12 Iturbi begins seven weekly broadcasts conducting the Ford Symphony Orchestra. Between November 4 and March 17 he directs fourteen concerts of the Rochester Philharmonic Orchestra. He resumes his Ford broadcasts later in the season, conducting on March 20, 27 and April 3.

As a pianist, in October he plays at the Charlotte (N. C.) Music Festival, on the Chesterfield Hour, and at Smith College; in November, recitals with the Reading (Pa.) Symphony Orchestra, in Kingston, N. Y., Wilkes-Barre, Pa., Ashville, N. C., at Duke University, in Cincinnati and Havana; December 5, he gives a concert in Washington, D. C., and 14 and 15 is soloist in Orange and Montclair, N. J., respectively with the New Jersey Symphony Orchestra. During January he plays in Portland, Seattle, Saline, Ottawa, Erie, St. Catherine's (Ont.), Philadelphia and Cleveland; February 7, he gives a New York recital followed by recitals in Jackson, Mich., Rochester, N. Y., Mobile, Ala., at Perdu University (Lafayette, Ind.) and Louisville, Ky. On March 13 he is soloist on the Ford Hour.

Hedwig Browde Heads Vocal Department

Hedwig Browde, mezzo-soprano, has has been coaching with Esperanza Garrigue of New York for technic and repertoire for

HEDWIG BROWDE

the past two years. Miss Browde is now under the management of Helen M. Fowles. She is soloist of the First Church of Christ Scientist in Maplewood, N. J., and heads the vocal department in the Bergen County Institute of Music, Teaneck, N. J. She is re-engaged as soloist at Lake Mohonk, N. Y., for the month of September. Miss Browde closed her recital season there in May.

L'Enfant Prodigue, Cavalleria Rusticana, Fidelio Sung by Steel Pier Opera Company

On July 22 and 23, the Steel Pier Opera Company of Atlantic City, N. J., presented the double bill of Debussy's L'Enfant Prodigue, with the Mary Binney Montgomery Dancers, and Mascagni's Cavalleria Rusticana. Both operas were sung in English, the vocal casts comprising Tilly Barmach, Ivan Velik, Arthur Kent, Irma Maldonado, Sonya Swan, some taking two roles; Henri Elkan conducted. Beethoven's Fidelio was given on July 29 and 30, with Tilly Barmach, Annunciata Garrotto, James Montgomery, Leo de Hierapolis, Don Pizarro, Arthur Kent, Edwin Rhein, Philip Whitfield. The Tales of Hoffmann is scheduled for August 5 and 6, with Janice Davenport, Tilly Barmach, Philine Falco, Rolf Gerard, James Montgomery, Sherwood Angelson, Harry Martyn, Thomas Nelson, Robert Calder.

Studio Notes

OSCAR SEAGLE

SCHROON LAKE, N. Y.—The Oscar Seagle voice colony here reports the best attendance since pre-depression years. Pupils are registered from many sections of the country, including a delegation from Oklahoma, headed by Glenn Booher, teacher of Oklahoma City. Among other Southerners are Mrs. J. Frank Cheek of Chattanooga, president of the Tennessee Federation of Music Clubs, and Robert McGimsey, radio artist and composer of Negro spirituals.

Of particular interest were the final scholarship auditions on June 26 before a committee composed of George Welwood Murray, Arthur M. Harris and Mrs. Joseph Sheedy. Only one scholarship was offered and the judges were unable to decide between the two finalists—Margaret Robertson of Chattanooga and Anna Balos of Poland. The judges themselves generously gave another scholarship, according both singers the same honors and privileges.

William **Wright**, young bass-baritone, with Samuel Selman as accompanist, has returned from a tour of the Middle West under the Lucius Pryon Management. His program is called Americana in Song.

The season's first vesper service was held on July 4. John Seagle is again directing choral work.

The first off-the-campus event was a concert at the new school building in Schroon Lake. Artist-pupils who sang were Margaret Robertson, Barbara Farnsworth, Donald Johnston and Alston Townley. Robert McGimsey demonstrated his ability to whistle two, and even three notes in harmony. W. A. D.

EDWIN HUGHES

The recital programs of Edwin Hughes' twenty-first annual summer master class for pianists opened on July 7 at the Hughes' studio in New York with a program by Philip Heffner. A young player of digital and expressive attainments, Mr. Heffner successfully essayed three Brahms items, Schumann's Papillons, an etude by Juon (Naiads at the Spring), Medtner and Dohnanyi pieces and the Saint-Saëns' concerto (op. 103) in F major, with Mr. Hughes supplying the orchestral accompaniment on a second piano. Mr. Heffner comes from South Carolina, where he has been heard in several recitals the past year. His talent promises well for a rich maturity. At the Hughes' studio Mr. Heffner was heartily applauded by an overflowing audience, and granted encores.

The second event took place on July 18, when Alton Jones played the same list that he presented in his recital at the Juilliard School, a program reveiwed elsewhere in this issue. M. L. S.

IRMA SWIFT

The second Irma Swift presentation of the season at Steinway Hall, New York, took place recently. An operatic trio, the Kay Sisters, a girls' rhythm trio, duets and solos were features of the concert. Those taking part in the program were Alice Finnigan, May Holmes, Louise Runyon, Marguerite Hutchinson, Beatrice Marks, Gustava Anderson, Marion Haehnel, Helen Runyon, Monica Gilleran, Genevieve, Estelle and Leonora Kowalski, Fredericka Emback, Marianne Logan, Gertrude Eberwein, Grace Hall Maher, Laura Alexander, Rose Weintraub, Earl Art and Murray Phillips.

In June a group of artists from the Irma Swift studios were presented in a charity concert, and a radio program was given over WBNX by teachers who are students of Irma Swift. This was the final program in the series of Bronx Boro-Wide Radio Programs under Miss Swift's direction. Speakers as well as singers have taken part in this series of twenty-six broadcasts. Miss Swift is giving a summer course at her New York studios as well as a special course at Hunter College.

CLAUDE GONVIERRE

Claude Gonvierre recently presented the last of his season's classes in interpretation before an audience that taxed the capacity of his New York studios. Margaret Stummer was heard in the Schumann introduction and allegro, with Mr. Gonvierre playing the orchestral part at a second piano. She displayed fluent technic and improvement as an interpreter since her last appearance. Muriel Brooks showed pianistic talent in her performance of an etude by Ravina and a Chopin valse. Charm and excellent technic were evident in Nina Humbert's playing of Serenade by Szulc. John Lucey was effective in a Chopin nocturne, revealing a roundly sonorous tone and poetic instinct. Alta Welton, and Nina Humbert gave smooth and brilliant performance to three Brahms' valses and the Aragonaise by Massenet, arranged for two pianos. Mary O'Connor again demonstrated ability as an interpreter of Spanish music, the composers represented being Turina and De Falla. Annette Wielandt played with poetry and lyricism a Brahms' intermezzo and revealed in a Chopin etude fine technical development. Angelique Osborne closed the program with an admirable and brilliant performance of the Mendelssohn concerto, with the assistance of Mr. Gonvierre at the second piano. M. D.

LA FORGE-BERÚMEN

The summer concerts at the La Forge-Berúmen Studios in New York continue. Among those appearing recently have been Blanche Gaillard, pianist; Joseph Meyer, baritone (with Sibyll Hamlin at the piano); Constantine Callinicos, pianist; Harriet Versaci, coloratura soprano (with Beryl

(*Continued on page 38*)

HAROLD HENRY
PIANIST
257 W. 86th St., N. Y. SUs. 7-6825
Mgt.: George Leyden Colledge, 30 Rockefeller Plaza, N. Y.

ESTHER RETHY
SOPRANO
VIENNA STAATS OPERA

CHARLES EVERETT
TENOR
Specializing in Negro Compositions
Suite 701, 119 West 57th St., New York

WHEELER BECKETT
CONDUCTOR
Address: Richmond, Virginia

WOLFGANG REBNER
ACCOMPANIST-PIANIST
Tours with FEUERMANN, NEVEU, GARBOUSOVA
Care of NBC Artists Service

LOUIS **PERSINGER**
JUILLIARD GRADUATE SCHOOL
New York

ELLIOT GRIFFIS
COMPOSER—DOCTOR OF MUSIC
New Canaan, Conn.

ROMANO **ROMANI**
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6810

FRANK **ST. LEGER**
315 West 57th St., New York, N. Y.

MINA HORNE
DRAMATIC SOPRANO
Now in Europe
Management: J. J. Vincent, Inc., 11 W. 42nd St., N. Y.

GARI SHELTON
PIANIST
Concert Mgt. Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

LOTTE LEHMANN
World Famous Soprano — Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Ansonia, B'way at 73rd St., New York

ARTURO **VITA**
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

World Famous Violinist
LEO CHERNIAVSKY
U. S. A. Tour: Jan. Feb. and Mar. 1938
Management: Edwin Wedge, Steinway Hall, New York
World's Representative: A. F. Wegtingh

ANNE MUNDY
PIANIST
33 West 72nd St., New York ENdicott 2-2631

ESTHER LUNDELL
PIANIST
Personal Representative
WALTER PETERSON
Steinway Hall New York

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

ART OF SINGING
RUTH MILLER **CHAMLEE**
Soprano (MME. MARIO CHAMLEE)
METROPOLITAN OPERA COMPANY
200 West 57th St., New York City

Karin Branzell LEADING CONTRALTO METROPOLITAN OPERA

BARRE-HILL BARITONE
Now Exclusive Management
ANNIE FRIEDBERG
250 West 57th St., New York

NEW MUSIC OF INTEREST AMONG WORKS

REVIEWED BY LEONARD LIEBLING

FOR SOLO VOICE AND PIANO

Arias From the Operas of G. F. Handel. Arranged and edited by W. Gillies Whittaker. New English translation by Albert G. Latham.

This is No. 4 in an album series of Handel arias, to be published gradually, and ultimately embracing the best examples from all the operas by the composer.

Dr. Whittaker, well known from former editorial achievements, arranged the accompaniments for fourteen of the arias in No. 4, using as a basis the Handel Society's edition and also showing the composer's own scoring, expression marks, and original notes. Dr. Latham contributes a synopsis of the opera from which each aria stems, and explains its significance in relation to the whole work. The entire collection, when completed, will contain eighty arias.

Because of the present revival of interest in Handel, the publication is especially timely and valuable. (Oxford University Press; Carl Fischer, Inc. New York.

Reviewed by R. M. KERR

For Piano, Violin and Cello

Trio in D Major by Clementi (op. 28, No. 2); revised and elaborated by Alfredo Casella.

One of three Clementi trios composed about the year 1791; they are really sonatas for piano, with the violin and cello principally doubling the two hands of the piano part. Casella relates in a prefatory note that he has preserved intact Clementi's original piano part, except in the Polonese section, but has "remade" the string parts "so as to render them more independent of the piano and more satisfactory to the modern ear." The classic style is clear in harmony, regular in its form and of sparkling vivacity in spirit. (G. Schirmer, Inc., New York.)

For Violin, Viola and Orchestra

Sinfonia Concertante, by Mozart; edited with original cadenza, by Lionel Tertis.

Mr. Tertis, the notable British violist, has given a scholarly editorial revision to this florid and melodious, if somewhat conventional, Mozartean score. He advises that the viola part should be played in the key of D, as written, with the instrument tuned up a semi-tone, instead of in E flat, as is usually done. The present version is for piano and strings, but orchestral score and parts are available for renting. (Oxford University Press, London; Carl Fischer, Inc., New York.)

For String Quartet or String Orchestra

Folk Song Album, by Alfred Pochon.

The distinguished folk song arrangements of Mr. Pochon have been added to in this case by fourteen brief numbers from American, British, Russian, Danish, Spanish and Chinese sources. The arranger states that he has attempted to retain the characteristic harmonies and other features of the national music. This is a good collection for school players and includes some rare items. (Carl Fischer, Inc., New York.)

For Violin Solo

Quasi Siciliano and **Ballhausplatz,** by Albert Spalding.

Two recent compositions in genial style by the eminent American violinist, which offer pleasing melodies and opportunity for some technical display. The first is a flowing, rhythmic tune, rather dancelike in the ancient manner, with syncopated, roulade-like figures to give it zest. Ballhausplatz is, of course, a Viennese waltz, but brilliantly decorated with chromatic runs and sensuous harmonies. Both are highly artistic and tasteful, if light. (G. Schirmer, Inc., New York.)

Cadenzas for Mozart's Concerto in D Major, by Jascha Heifetz.

Sarabande and Two Gavottes from English Suite No. 6, by Bach; **Humoreske,** by Dvorak; **Excerpts from The Children's Suite,** by Joseph Achron; transcribed by Jascha Heifetz.

Heifetz has provided effectively devised and attractive cadenzas for the Mozart Concerto No. 4, which are unobtrusively fitted into the Mozartian frame and provide some display work in double-stopping. The other transcriptions are tasteful and musicianly, with especial interest found in the Achron work, marked by simple but fanciful writing, the eight sections bearing descriptive titles. Several of the excerpts provide advanced technical passages, notably Birdies and The Top, which should be done with effortless, whirring grace. (Carl Fischer, Inc., New York.)

Palestinian Mother's Song, by Harvey Gaul.

One of the Three Palestinian Pastels, Mr. Gaul's work is marked *tristamente* and embodies a rather pensive figure, which is developed with poignant effect and dies away at the end, establishing effective atmosphere. (J. Fischer & Bro., New York.)

Rosina, by Daniel Gregory Mason.

This charming excerpt is from Dr. Mason's Sentimental Sketches for violin, cello and piano. It is an infectious, syncopated tune in a sort of dance pattern, with airy grace and something of dainty coquetry in its measures. (J. Fischer & Bro., New York.)

By the Lagoon; by David Saperton.

A beguiling mood picture is offered in Mr. Saperton's melodious piece, an *andante* of moderate technical requirements, with a bit of double stopping. The direction is "dreamily," and the piano accompaniment is rhythmic and swaying in style. (G. Schirmer, Inc., New York.)

For Piano Duet

Recreational Album for Piano Duet Players.

A dozen bright, little pieces. (Theodore Presser Co., Philadelphia.)

For Soprano, Alto and Baritone

Young People's Choir Book, for three-part mixed voices, with organ accompaniment; compiled by Rob Peery.

Designed for singers of high school age. The present collection is wholly of religious texts, but includes both secular and sacred musical subjects, including a theme from Sibelius' Finlandia. The parts lie easily for the maturing voices and that for baritone may also be used by tenors and basses. (Theodore Presser Co., Philadelphia.)

For Organ Solo

Fantasy, by George Mead.

The prize-winning compositions in the Diapason 1936 contest, held under A. G. O. auspices, is a clear, flowing *andante* with interesting contrapuntal working out and varied registration. (Carl Fischer, Inc., New York.)

Songs

The Night Has a Thousand Eyes; music by Oley Speaks; words by F. W. Bourdillon.

This re-issue of a song by Mr. Speaks which is nearly three decades old emphasizes the fact that its effective melodic qualities and picturesque text are not at all staled by familiarity. (G. Schirmer, Inc., New York.)

The Harp; music by Ernest Charles; poem by Aline Kilmer.

Simple and whimsical, the brief number relates that the singer has a harp of three strings, two of which are Love and Death, but since life is so short he does not bother to inquire what is the third, as "two are enough for me." The melody is effective, without particularly memorable qualities. Useful as an encore number. (G. Schirmer, Inc., New York.)

NEW MUSIC

GALAXY MUSIC CORP.

Just published!

Two Duets for Soprano and Tenor

to be sung next season by

ELEANOR STEELE and HALL CLOVIS

IT WAS THE TIME OF ROSES —by Beatrice Posamanick

NIGHT AND STARS —by Brooks Smith

GALAXY MUSIC CORPORATION, 17 West 46th Street, NEW YORK

G. SCHIRMER

TWO NEW SONGS BY ERNEST CHARLES

"SOMEONE"

"STAMPEDE"

These two new songs by Ernest Charles will delight both singer and listener.

Mr. Charles is, of course, known to everyone for: "Clouds," "When I have Sung My Songs," "Sweet Song of Long Ago" (also arranged for orchestra), and "Let My Song Fill Your Heart."

Write for our new Ernest Charles Catalogue.

G. SCHIRMER, Inc. 3 East 43rd Street NEW YORK

J. FISCHER & BRO.

SINGERS

will welcome the following interesting thematic catalogs

GEMS OF AMERICAN SONGS
SEVEN SONGS YOU WILL ENJOY
THIRTEEN BEST SELLING SONGS
SELECTED SACRED SONGS

Copies of the above will be sent gratis on request

J. FISCHER & BRO., 119 West 40th Street, New York, N. Y.

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

CARL FISCHER

SELECTED — GRADED — CLASSIFIED MUSIC CATALOGS

The most complete and usable music catalog system in existence tells you at a glance what you want to know.

Band
Bb Clarinet and Saxophone
Brass Ensemble Music
Cornet (Trumpet)
Fife, Bugle, Drum Corps, Percussion Instruments
Flute and Piccolo
Horn Music
Oboe, English Horn, Sarrusophone, Bassoon
Orchestra
Organ
Sacred Choruses
Secular Choruses
String Ensemble and Chamber Music
Trombone, Baritone, Tuba
Violin and Viola
Violoncello and Double Bass
Woodwind Ensemble and Chamber Music.

Also *Complete* Catalogs available for

PIANO VOICE BAND ORCHESTRA BOOKS ON MUSIC

Write for the one that interests you

COOPER SQUARE, New York, N. Y.

ISSUED BY REPRESENTATIVE PUBLISHERS

Rid'n; music by Victor Young; words by C. B. Clark, Jr.

Containing bluff and hearty words and music with a galloping motive, this song by a conductor prominent in the film world has qualities which strike a popular chord. The number would be suitable for concert and radio, especially for the "he-man" type of baritone. Published in two versions, the first ranging from B flat to D, the second from E flat to G. (Michael Keane, Inc., New York.)

I Could Not Love This World So Much; poem by Colin Wood; music by Mana-Zucca.

Lightsome tunefulness and rippling accompaniment make a cheerful item of this frankly sentimental number. The burden of the text is: "Because I know just what you mean to me, I cannot love this world too much." The song mounts to a ringing climax. Published for high and for medium voices, the former version ranging from E flat to G. (Carl Fischer, Inc., New York.)

Prairie Night Song and **Carry Me Home to the Lone Prairie,** by David Guion.

Two songs of popular cast with "western" color, the second based on motives somewhat similar to the "Lone Prairee" number of tradition, while the first is a cloying love ditty more suited for stage than for concert use. Both have possibilities for radio. (G. Schirmer, Inc., New York.)

David and Goliath and **The Twenty-Third Psalm,** by Alfred Hoy Malotte.

The first of these is a delightful imitation of a sermon pronounced by a Southern colored preacher. The words, by Edwin Meade Robinson, are extremely humorous and treat the famous episode in an idiomatic dialect. The music describes the happenings vividly. It makes a "sure-fire" vehicle for a skilled male actor-singer. Many of the lines are spoken. Range, D to F.

The Twenty-third Psalm has a flowing, pastoral melody, delightfully clear and melodious, with a more dramatic middle section in which a climax is reached and then a return to a more lyrical mood achieved. There are several changes of key and sustained tone is required. Published for high, medium and low voices. (G. Schirmer, Inc., New York.)

For Two Sopranos and Alto

The Rainbow Waters Whisper (Cadman) is a colorful number of tuneful qualities in the well-known "Indian" style of this composer, with words by Nelle Richmond Eberhart. (White-Smith Music Publishing Co., Boston and New York.)

It Was a Lover and His Lass (Edward Harris) enshrines the Shakespeare song in music of well-marked melodic style and gaily lilting rhythm, with attractive part-writing. (Galaxy Music Corporation, New York.)

For Four-part Male Chorus

Song of the Caravan (Granville English) is one of those dynamic marching numbers, about "feet on the sands, heavy feet, light feet," which should appeal to average audiences. **Indian Summer** (lyric by Robert Kelso, music by Mark Andrews) is a charming, truly poetic *andante* of flowing melodic style, with a few humming effects. Both have piano accompaniments. (Carl Fischer, Inc., New York.)

The Master Singers' Series includes Jacques Homier's **Awakening,** written in sixteenth century style to match John Ford's Elizabethan verses, and **A Choral Prelude,** a simple "opening" number, the first *a cappella,* the second with piano. The same composer has arranged the Bach-Gounod **Ave Maria** for four male voices with tenor solo and piano or harp accompaniment, and Wagner's **Hail, Bright Abode** from Tannhäuser, for four male voices with piano. Walter Aschenbrenner is the editor for the series. (Carl Fischer, Inc., New York.)

In Transit, music by Franz C. Bornschein, to humorous words by Clyde Aitchison, attempts to picture the sentiments of a typical "hobo" on a freight train, with the creaking of the box-car vividly reflected in the music. The words are in dialect, not too refined but amusing, and a tune of staccato effectiveness adds novelty to this original item. (M. Witmark & Sons, New York.)

King Charles is a setting of Robert Browning's rousing verses by Marshall Kernochan, the direction being *allegro con fuoco.* The other singers ask in turn what person conveyed such and such benefits and the tenors thunder out "King Charles." A highly lusty and effective work. Cesare Sodero has given a four-part setting to Longfellow's **The Singers,** in which there is some splendid and highly skilled use ot part-writing. The text tells of three singers, in turn young, middle-aged and old, whose merits are disputed, but the Master allotted equal credit to each. The piano accompaniment is important. (Galaxy Music Corporation, New York.)

For Three-part Mixed Voices

Home on the Range and **The Cowboy's Dream,** by David Guion, are presented in effective versions for soprano, alto and bass, with piano, the choral arrangement by Bryceson Treharne. (G. Schirmer, Inc., New York.)

For Four-part Mixed Chorus

The Walter Aschenbrenner Series of Choruses includes some attractive items of rare contrast. These range from this arranger's versions of Bach's double chorale **All Glory, Laud and Honor;** and the Schubert-Smith **Am Meer;** to folk numbers such as Huguelet's setting of **Swing Low, Sweet Chariot; The Norwegian Echo Song** and the Jugo-Slav work, **The Peasant and His Oxen,** the latter two originally arranged by Raymond Allyn Smith. (Carl Fischer, Inc., New York.)

Walt Whitman's **Dirge for Two Veterans** is impressively set by Normand Lockwood, with two brief soprano solos. This work is simple but has a modern harmonic style. It includes (in one version) a foreword by Jacob Evanson, with suggestions to the conductor. (M. Witmark & Sons, New York.)

Pietro Yon's arrangement of the Piedmontese folk-song, Il Cacciatore, Englished as **The Huntsman,** has rousing harmonies and picturesque sentiments. (Galaxy Music Corporation, New York.)

The delightful early American spiritual, **Old Ship of Zion** is a dignified and beautiful number, *a cappella,* dedicated to the Old Harp Singers of Nashville. The arrangement is by E. J. Gatwood. (J. Fischer & Bro., New York.)

Winged Messengers of Peace, with text by Alva Fedde and music by Henry Holden Huss, is a strongly impassioned apostrophe to the Ruler of Land, Sea and Air to "protect our dear ones who so bravely dare to fly amid the heavens, day and night." The close introduces a plea to all mothers of the world to join their prayers for peace. A rhapsodic and climactic musical style is employed, with piano accompaniment. (G. Schirmer, Inc., New York.)

For Five-part Mixed Chorus

Cradle Song (Tschaikowsky, arranged by Cyr de Brant) is given with both German and English text, in arrangements for SATBB. True Russian folk flavor pervades this number. (Carl Fischer, Inc., New York.)

For Six-part Mixed Chorus

Bainbridge Crist takes the *andante grazioso* from Mozart's sonata in A major (No. 9) as a basis for his six-part choral setting of an anonymous lyric, **From the Star-Lit Heavens.** The result is a melodically cheerful and beguiling number for SATBB. (Carl Fischer, Inc., New York.)

For Five-part Mixed Chorus

The Troubadour Series of four-part choruses for junior high school boys, composed and arranged by Mae Nightingale, includes the **Pilgrim's Chorus** from Wagner's Tannhäuser, Bizet's **March of the Toreador** from Carmen, Hopkins' **We Three Kings of Orient,** and Bohm's **Calm as the Night.** All have piano accompaniments. (Carl Fischer, Inc., New York.)

(*Continued on Page 36*)

NEW MUSIC

HILL-COLEMAN

New MANA-ZUCCA Songs

THREE PORTRAITS

1. **Whistler's Portrait of His Mother** ..... .50
2. **Mona Lisa** ..... .40
3. **Gainsborough's Blue Boy** ..... .60

HILL-COLEMAN 66 West 55th Street New York

GRACE LEADENHAM AUSTIN

Prominent Singers and Voice Teachers Favor These Songs:

I Have a Garden	(High or Low)	Order from G. Schirmer, Inc.
At Eventime	(High or Med.)	published by J. Fischer & Bro.
Rain at Night	(High or Low)	published by J. Fischer & Bro.
The Soul Undaunted	(Med. or Low)	order from G. Schirmer, Inc.
Day Dreams	(High or Low)	order from G. Schirmer, Inc.
The Little White Cottage	(High)	published by G. Schirmer, Inc.

Also choral arrangement for four part men's chorus.

Address by Mail—
1416 Steinway Hall, New York

SAUNDERS PUBLICATIONS

Chorals for Mixed Voices:

BEATTY: 'TIS DAWN ..... $.20
DUST: HOME BY THE SUNSET SEA ..... .20
DUST: GYPSY WITH ME ..... .15
EDWARDS: THE GOOD SHEPHERD ..... .25
HAMM: HYMN TO AMERICA ..... .15
HARTE: WATER CHORUS ..... .20
SMALE: PEACE ON EARTH ..... .20

Chorals for Male Voices:

BOLLER: RING OF THE ANGELUS ..... $.15
SCHWIEGER: PIRATES ..... .15
SCHWIEGER: THE FOUR WINDS ..... .15

Two-Part Chorals:

DUST: INDIAN LULLABY ..... .15
DUST: LUCKY SHORES ..... .20

SAUNDERS PUBLICATIONS, 5617 Hollywood Blvd., Hollywood, Calif.

THE COMPOSERS PRESS, Inc.

COMPOSITIONS BY CHARLES HAUBIEL

MOTHER GOOSE SONGS (simplified) $1.25
New Tunes Modernly Harmonized. New Verses. 15 fascinating songs with full page illustrations. May be used as piano solo for 2nd grade.

MOTHER GOOSE ENSEMBLE BOOK $1.50
Piano duets for pupil and teacher with violin, 'cello and voice parts. 1st grade. New Verses. Excellent Recital Material. Costumes Rented.

THE COMPOSERS PRESS, INC., 113 West 57th St., New York, N Y.

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
11, rue Francois-Millet, Paris XVI, France

PARIS SAXOPHONE QUARTET
Only Organization of the Kind Giving Concerts of Classical, Romantic, and Modern Music
TOURING EUROPE
Mgt.: Alfred Lyon, 40, rue du Colisée, Paris, France

CLAUDE GOT BASS-BARYTONE
Paris Opera and Opera-Comique—Florentine May—Liceo, Barcelona—etc.
Information: 11, rue St. Guillaume, Paris, France

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fueri—Jack George—Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard Laberge, 2 West 46th St., N. Y.
American Tour Commencing February, 1937

KILENYI
PIANIST
Mgt.: HAROLD HOLT, 3 Clifford St., London

EDITH WEISS-MANN
PIANIST—HARPSICHORDIST
Available for Concerts and Teaching
(Plays the famous Steingräber Harpsichord)
Johnsallée 2 Hamburg 13, Germany

ANDRE MATHIEU
SEVEN YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—*Echo de Paris*
Mgt.: Pierre Van Dorez, 16 rue de l'Odéon, Paris

SARAH GOLDSTEIN
CONTRALTO
Management: Arnold Meckel, 252 Fbg. St. Honore, Paris
Cables: Meckelar, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1937-1938
Address: 6, Square Leon Guillot, Paris, XV, France

IVAN PHILLIPOWSKY
PIANIST
41 Globe Place, Chelsea, London, England

Lambros Demetrios **CALLIMAHOS**
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna / Metropolitan Musical Bureau, N. Y.

EISENBERG
VIOLONCELLIST
Europe 1937-1938
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN **TANNENBAUM**
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ANDERS **TIMBERG** *Swedish Tenor* | MARY **RAMSAY** *Scottish Pianist*
46 Fordwych Road, N. W. 2, London, England

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
Care Musical Courier. 6, Square Leon Guillot, Paris

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Flagstad, Gerhardt, Elisabeth Schumann, Lotte Lehmann, Rethberg, Chaliapin, Richard Crooks, Melchior, John Charles Thomas, Schorr, Casals, Piatigorsky, Feuermann, Garbousova, Morini. 93 Cornwall Gardens, London, S. W. 7.

MARGUERITE **ROESGEN-CHAMPION**
Harpsichordist and Composer
Has composed PRELUDE, HYMNE & FINAL
for violin and piano.
Price: $3.00
For Sale: Elkan-Vogel Co., Inc.
1716 Sansom St., Phila., Pa.

Salzburg Festival Sold Out for Magic Flute and Die Meistersinger

Toscanini Directs Fidelio—Bruno Walter to Lead Euryanthe, Figaro and Don Giovanni

SALZBURG.—The Salzburg Music Festival now in progress here—which will be reviewed in detail in a later issue of the Musical Courier—has been anticipated with keen interest, and advance rumors indicated the highest achievements of the festival's history.

Arturo Toscanini's presence has done much to swell these rumors. He it was who conducted the opening event on July 24—a performance of Beethoven's Fidelio.

Advance information and forecasts emphasized the anticipated success of Toscanini's production of Mozart's The Magic Flute. All these performances have long been sold out, and, also for months, tickets have been entirely taken up for Toscanini's Die Meistersinger.

Weber's Euryanthe is to be restored by Bruno Walter in August; this conductor also offering his Don Giovanni and a restudied Marriage of Figaro, the latter to be given in the original Italian for the first time in many years at this festival.

Another festival feature is the reconciliation of Salzburg and Richard Strauss, to be symbolized by restorations of Der Rosenkavalier and Elektra.

However, the "key man" of the Salzburg festival hopes is undoubtedly Toscanini, and great was the suspense recently when the Nazi government refused permission to certain singers to go to Salzburg while simultaneously Toscanini declared that he would not accept substitutes proposed by festival officials. However, this crisis was passed when the Austro-German press agreement was established, thus removing objections to the German artists' crossing the border to sing in Austria.

It is expected that the attendance will increase thirty-three per cent over last summer as regards American and English visitors. Also on the increase are auditors from Belgium and the Netherlands. On the other hand, French attendance is expected to drop because of the fall of the franc, and the same situation prevails for Hungarians and Czechs. Although automobiles bearing the Nazi emblem are not few, it is learned that last-minute exchange fluctuations have left many Germans who had ordered tickets unable to pay for them.

The current festival is the last one before the present Festpielhaus undergoes extensive and radical changes. These will include a new and greatly enlarged stage, an expanded audience chamber, new upholstered chairs. There already is a new bronze statute by Prof. Victor Hammer of Hugo von Hofmannsthal (patron of the festival) ornamenting the outer lobby.

Another innovation is the stone portico over the main entrance. Automobiles may now park in the Max Reinhardtplatz, adjoining the Festspielhaus. Building operations are under way for the new Toscaninihof (wing containing a new stage and dressing rooms).

In addition to the regular festival, this summer will see a season of Viennese operettas in the Municipal Theatre. The repertoire includes Blossom Time, The Merry Widow, Land of Smiles, The Gypsy Baron and others. It is expected that Franz Lehar, Edmund Eysler and other composers will assume the baton occasionally for performances of their own scores.

JAMES DAY.

Bane Booking Bureau Presents Series

The Bane Booking Bureau presented three attractions at the McMillin Theatre, New York, for the Teachers College of Columbia University. On July 12 the Chaconne String Quartet appeared, giving polished and musicianly utterance to music of Haydn, Schubert, Glazounoff, Borodine and Moussorgsky.

The following evening brought a joint recital by Sushila Shikari, Hindu dancer, and Alexander Szuwalski, violinist; with Jules Domeanu at the piano for Miss Shikari, assisted by Shumoti, Maloti Devi, percussion; and Beatrice Anthony at the piano for the violinist. Mr. Szuwalski proved a musician of cultured technic and warmth of expression in excerpts of Grieg, De Falla, Wieniaski and Novacek. Among the dancer's most vivid picturizations were Serimpi, a Javanese dance, Byzantine Saint and Nabayna (harvesting).

On July 14 Luisa Montez and her company gave a program of early California-Spanish folk song interpretations. Besides Miss Montez the group includes Jose, violin; Salvador, guitar; Carlos, piano; and Nonita, dancer. Miss Montez is a native of California and the material she presents is compiled from authentic traditional sources. Spanish and Indian lore mingle in a colorful pattern. Nonita's incidental dancers were effective and graceful. Large audiences attended and heartily applauded all three events.

M. S.

New Publications

(*Continued from page* 35)

For Piano Duet

The Three Little Kittens; Twin Pieces for the Piano; by Marian Leitch Wozencraft.

Charm is written large on the pages of this little collection, combining music, words and drawings. Of course it is the familiar nursery jingle that is illustrated, every page having two settings, each a complete piano solo which "may be combined with its twin for ensemble playing as a piano duet on either one or two pianos." (G. Schirmer, Inc., New York.)

For Solo Voice

My Irish Eyes; words and music by Anna Case.

The former opera and concert soprano, now the wife of Clarence H. Mackay, here pens a high voice ballad of human quality. It is intimate, whimsical and tuneful, with the text beginning "Irish eyes of blue, tell me you'll be ever true." Range, E flat to G. (Carl Fischer, Inc., New York.)

Speak Not in Hate; music by Ernest Charles; words by Velma Hitchcock.

A dramatic song of impassioned nature, with long skips in the voice part, and a most affecting close. Published for high voice (range, E flat to G) and low voice (C to E flat). (G. Schirmer, Inc., New York.)

For Piano Solo

My First Song Book; familiar songs in very easy arrangements for piano; compiled by Ada Richter.

Familiar songs of the simplest sort arranged for beginners at the piano and accompanied by the words and by attractive sketches. (Theodore Presser Co., Philadelphia.)

EUROPEAN

For Your Paris Concerts, Lectures, etc.,
SALLES PLEYEL, CHOPIN, DEBUSSY
Studios for Musicians, Dancers and Physical Culturists
Nelle Ste.. N.O.V.E.. 252 Fbg. St. Honore. Paris 8e

CORRADINA MOLA
HARPSICHORDIST—Prize Winner of Italian Academy of Immortals Touring Europe 1937
Mgt.: Kiesgen, 252 Fbg. St. Honoré, Paris, France
Personal address: 4 Viale Berengario, Milan, Italy

ELLEN COLEMAN
ENGLISH COMPOSER
Poem for Violin and Piano
Sonata for Cello and Piano, Piano Pieces, Songs.
Published by Augener, 18 Gt. Marlborough St., London

SYLENKA
SPANISH DANCES
EUROPE 1937-1938
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

Magasin Musical
PIERRE SCHNEIDER
61 Ave. Raymond Poincaré, Paris XVI
(Formerly Ave. Malakoff)
Just a Step from the Trocadero Exposition Entrance
Music of all kinds—Prints, Photographs, Engravings—Books—Autographs—Rare Pieces—Records—Everything Pertaining to Folk-Lore—Practise Studios for Hire.

Musicians and Connoisseurs
Take Advantage of the Present Favorable Exchange
Buy Your Violins and Cellos of
MARC LABERTE
(Master Violin Maker)
MIRECOURT (VOSGES) FRANCE
Catalogue on Request
LABERTE Instruments Are The BEST

Views and Interviews
by IRVING SCHWERKE
$1.50 the copy $1.65 postpaid
may be obtained of the author,
6, Square Leon Guillot Paris, France
by sending check for the number desired.

JEAN NORRIS
PIANIST
Management:
IBBS & TILLET, 124 Wigmore St., London W. 1
and
CHARLES KIESGEN, 252, Fbg. St. Honoré, Paris VIII

George Kazamek
American Violinist
Composer-Teacher
Permanent European Address:
Roonstrasse 33, Coblenz, Germany

GEORG VON HARTEN
PIANIST
Messrs. IBBS & TILLETT,
124, Wigmore Street, London, W. 1

TRAVELING IN AMERICA

ALICE GARRIGUE MOTT
of New York, closed her teaching season and is spending the summer traveling in America. Mme. Mott reopens her studio on September 15. Singers studying with Mme. Mott this season include many making summer appearances. (Photo by Pach Bros.)

CONSERVATORIES and SCHOOLS

Helen Norfleet School

Edwina Robinson of Galveston, Tex., and Doris Zweifel of Fort Worth, Tex., both students of the Helen Norfleet School, New York, appeared in a commencement program given by the pupils of Meta Schumann's voice studio, and in the recent piano program given by Miss Norfleet's pupils at her school. On the latter occasion Katherine Skofield of Bangor, Me., and Madeleine Robb of South Orange, N. J., also appeared.

Institute of Hazanuth

The Institute of Hazanuth, New York, is dedicated to the establishment of the cantorate as a recognized profession. The institute has completed another year of work under its founder and director, Jacob Schwartz. All the students received instruction in the art of chanting the synagogue service and their voices were cultivated under the guidance of Mr. Schwartz.

These graduates of the institute have received positions as follows:

Cantor Louis Anisman, Rockaway Park, N. Y.; Cantor Harry Bettman, Temple Emanuel, Providence, R. I.; Cantor Michael Icahn, Temple Beth El, Cedarhurst, L. I.; Cantor Herman Novick, Y. M. H. A., New York; Cantor Morris Lowy, Y. M. and Y. W. H. A., Washington Heights, N. Y.; Cantor Julius Roth, Ahavath Sholom Center, Brooklyn, N. Y.; Cantor Leo Cortilli, East Midwood Jewish Center, Brooklyn, N. Y.; Cantor Max Reich, West Side Jewish Center, N. Y.; Cantor Abraham Silverman, Sinai Temple, Los Angeles, Cal.; Cantor Saul Siller, Temple Israel, Wilkes Barre, Pa.; Cantor David Klein, Community Center, New York; Cantor Harvin Lohre, Lawrence, L. I.; Cantor Louis Kushell, Liverpool, England; Cantor Jacob Mason, Temple Emanuel, Passaic, N. J.; Cantor E. Labromo, New York; Cantor Lawrence Walpin, New York; Cantor Saul Roselle, Riverside Synagogue, New York; Cantor Julius Schwarzt, Temple Emanuel, Hartford, Conn.; Cantor Samuel Reese, Temple Ahavath Sholom, Brooklyn, N. Y.; Cantor Z. Perlberg, Y. W. H. A., New York; Cantor Judah Weiss, Peabody, Mass.; Cantor Al. Reisman, Brooklyn, N. Y.; Cantor Max Perlmutter, New York, N. Y.; Rabbi Jerome Lawn, Washington Heights, New York; Rabbi B. Polane, Plainfield, N. J.; Rabbi Isaac Wasserman, Beacon, N. Y.

Other graudates of the Institute of Hazanuth are: Cantor Herman Sanders, Cantor Theodore Birnbaum, Cantor C. Pashkovsky, and Cantor Joseph Daichman, all of Brooklyn.

The institute will reopen its fall term in October, and with increased facilities will be in a position to accept the applications of those who have been awaiting the opportunity to enter.

Illinois Wesleyan University School of Music

The Illinois Wesleyan University has published a map showing the location of graduates of its school of music, of which Arthur E. Westbrook is dean, from 1922 to 1937. It lists some two hundred and seventy-eight former students actively engaged in professional fields. Scanning the list one finds Illinois Wesleyan school of music graduates in every state of the union.

The music school's summer enrollment experienced a decided increase over the previous year.

Russell Harvey, head of the band instrument and orchestral departments, spent six weeks in Europe and returned for the last ten days of the summer school.

Alice McNaught, vocal coach, is in Scotland, the place of her birth, and while in Glasgow will give piano recitals.

J. Alfred Neu, voice teacher, will spend the first semester of the coming academic year in New York studying voice and coaching repertoire. Martin Thompson, a graduate of Illinois Wesleyan school of music seven years ago who taught voice in Yankton College, Yankton, S. D., for six years, has been engaged to fill Mr. Neu's position during his absence. On June 29 Mr. Neu gave a song recital in the auditorium of Presser Hall.

During the summer school session student recitals are given every Tuesday and Thursday. Among the most important of these were the piano recitals of Florence Caskey on June 15 and Doris Moon on July 13.

Bloch Summer School

HILLSDALE, N. Y.—The Alexander Bloch Summer School of Music gave its opening concert here on July 10 before an interested and interesting audience which in spite of the excessive heat had gathered from such distant points as Albany, Lenox, Mass., and Sharon, Conn. The program consisted of the Franck Quartet and the Haydn Quartet (No. 14) in D major. The members of the quartet are Mr. Bloch, first violin; Broadus Erle, second violin; Dante Bergonzi, viola; and Arnold Kvam, cello. D. B.

Institute of Music and Fine Arts

WHEELING, W. VA.—The summer school of the Institute of Music and Fine Arts at Elm Grove (Clara Ceo, director), which extends from June 27 to August 7, offers special studies in music, painting and dramatics for adults and children. There also is a fine arts class in appreciation of art, open to all music students. All coaching is given outdoors, and special social and sports activities have been arranged.

All regularly enrolled summer students are privileged to take part in the Japanese pageant at the end of the session. The pageant includes an oriental play by the dramatic students; incidental music by the institute orchestra, solo numbers by advanced students from the various music departments; and an exhibit of pictures designed on oriental lines by the art department.

(*Continued on page 39*)

Ruth
Slenczynski
TWELVE YEAR OLD GENIUS OF THE PIANO
Season 1937-38 Now Booking *Baldwin Piano*
MANAGEMENT: EVANS & SALTER, 113 W. 57TH ST., N. Y. C.

ADOLPH ECKSTROM
TEACHER of SINGING
STUDIO STEINWAY HALL
113 W. 57th St., New York City

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Management: Walter L. Rosemont, 250 West 57th Street, New York
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

MONTGOMERY DAVIS
Baritone
OPERA · · · CONCERT · · · RADIO
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York City

COLETTE
D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
Management: NBC Artists Service,
Geo. Engles, Director RCA Bldg., N. Y.

LOUDON GREENLEES
SCOTTISH BARITONE
"A voice of remarkable power and richness."—*Boston Evening Transcript.*
IN AMERICA SEASON 1937-1938
Management: ANNIE FRIEDBERG, Fisk Building, New York

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, President—Oscar Wagner, Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request. 120 Claremont Avenue, New York City

An International Journal
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

SYDNEY RAYNER
Tenor—Metropolitan Opera Association
Management: Richard Copley, Steinway Hall, New York

JOHN BARBIROLLI
CONDUCTOR of the NEW YORK PHILHARMONIC—SYMPHONY ORCHESTRA

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service, 30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York

MISCHA ELMAN
VIOLINIST
Management: HAENSEL & JONES, 113 West 57th Street, New York

HORTENSE MONATH
PIANIST
Management: NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service, 30 Rockefeller Plaza, New York

JOSE ITURBI
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc., 113 West 57th Street, New York

FRANK BISHOP
PIANIST
Management: Annie Friedberg, 250 West 57th St., New York

JULIA PETERS
SOPRANO
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

EUNICE NORTON
PIANIST
Management: NBC Artists Service, RCA Building, New York, N. Y.

LOIS BANNERMAN
Harpist
Mgt.: National Music League, 113 West 57th St., N. Y.

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones, 113 West 57th Street, New York

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES, 113 West 57th Street, New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg, 250 West 57th Street, New York

EDITH MASON
SOPRANO
Management: Annie Friedberg, 250 West 57th St., New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones, 113 West 57th Street, New York

VIRGINIA PEMBERTON
LYRIC SOPRANO—CHICAGO CIVIC OPERA CO.
CANADIAN GRAND OPERA CO.
Address c/o Musical Courier, 119 West 57th St., N. Y.

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc., 113 West 57th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th St., New York City
Telephone: RHinelander 4-8623

Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

UNDER NEW MANAGEMENT

WILLIAM HAIN,

tenor, has gone under the exclusive management of Willmore and Powers. Among next season's bookings for Mr. Hain is a re-engagement with the Cleveland Orchestra

STUDIO NOTES

(*Continued from Page 33*)

Blanch at the piano and Frank Versaci supplying flute obbligati); and the La Forge Ensemble, conducted by Frank La Forge. The ensemble sang at the program of July 8, incidental solos being offered by Mabel Miller Downs, Gil Valeriano and Joseph Meyer.

Each Thursday afternoon over WOR singers and pianists from the La Forge-Berúmen Studios appear. Recent participants in these broadcasts include the La Forge Ensemble, directed by Mr. La Forge; Emma Otero, coloratura soprano; Mary Hallenback Nelson, pianist; Alice Huebner, pianist; and the La Forge Male Quartet.

WILLIAM THORNER

Artists working in the William Thorner studios have been active recently.

Sydney de Vries, baritone, sang the role of Jokanaan in Salome at the Lewisohn Stadium, New York, on July 1 and 2.

Sydney Rayner, Metropolitan Opera tenor, is singing in Carmen and the Bartered Bride at the Hollywood Bowl during the present season.

Mario Marcino, soprano, has been engaged for the fall season of the St. Louis Opera.

Mary Candel, soprano, is featured weekly on the Chase National Bank Hour over the Columbia Broadcasting System.

Anna Roselle has just returned from European opera and concert appearances.

MRS. JOHN DENNIS MEHAN

Mrs. John Dennis Mehan presented one of her artist-pupils, Alice Holmen Giauque, in an enjoyable and well-attended recital at her New York studios on June 22.

With the sympathetic assistance of Alice Nichols at the piano, Mme. Giauque, who possesses a naturally fine soprano voice, well and carefully trained, opened with three numbers by Secchi, Haydn and Carey. These were sung with clarity of diction and considerable style. A highlight of the evening came with a group of her native songs (she is Scandinavian) by Sinding, Grieg and Thrane, which were much appreciated. Here the singer colored her voice with the various moods and showed herself to be a musician of no little merit. For a flash of the opera, she sang Mi Chiamano Mimi charmingly and for added variety and pleasure, there were numbers by Mana Zucca, Max Reger, Becker MacDowell and three gems by Liza Lehmann. J. V.

ETHEL GLENN HIER

ROSELLE, N. J.—Two pupils of Ethel Glenn Hier entered the National Piano Playing Tournament on June 9, Caroline Storms and Barbara Goodman, each of whom played ten pieces, as required in the tournament rules.

Other members of Miss Hier's class giving ten-piece recitals in June were Alex Prochazka, John Ward, Billy Cassidy, John Houwley, Bobby Wise, Lynn De Cesare, Mary Grim, Shirley Pfaff, Dorothy Dietzel, Carol Todd and Susan Horine. Ruth Kelley, one of the members of the class, gave the final recital at her home.

ERNESTO BERÚMEN

Mary Hallenbeck Nelson, pupil of Ernesto Berúmen of New York, appeared in piano recital at the Schenectady Conservatory of Music recently, playing a program of modern works. Miss Nelson was a former pupil of Joseph Derrick of Schenectady, N. Y.

Three other young artists from Mr. Berúmen's class, Blanche Gaillard, Mary Frances Wood (Mrs. Berúmen) and Constantine Callinicos, have been soloists at the weekly summer musicales now being conducted at the La Forge-Berúmen Studios.

MARCELLA GEON

At a recent recital of Marcella Geon's pupils, Miriam Topasch received the award for the most improvement in rhythm. She also had the greatest number of practice hours. Honorable mention went to Myra Menks, Toby Schwartz and Miss Toposch, who entered the National Piano Tournament and won a rating of "excellent," and Miriam Levy, who won a rating of "superior." Miss Schwartz received the medal in her division in the New York Philharmonic concerts for children.

Miss Geon will spend the summer at Camp Hanoum, Thetford, Vt.

Marcella Geon presented a number of her talented pupils in a recital at Steinway Hall on June 26. One was at once impressed with the poise and flexible hand position of each player. Also there was originality of interpretations.

Ernest Menks opened the program with four pieces which he played well, being followed by his sister Myra Menks, who also brought musical distinction to the family. Irene Levy revealed a nice tone and delicacy of feeling in The Harp by John Thompson as well as being heard in two other numbers. Helen Kreidman was favorably received for her admirable interpretation of the contrasting Minuet of Beethoven, air and variations of Mozart, Music Box, (David Saperton) and Hide and Seek (John Thompson) in which she displayed well grounded technic and agility.

Miriam Topasch and Miriam Levy performed Grieg's Hall of the Mountain King with virility and telling effect. Rose Krauss chose two Bach numbers, The Butterfly by Louise Wright and Skating by Kullak, in which she displayed promise. Also outstanding was Miriam Levy, a player of serious import, in Bach, MacDowell and two Mendelssohn Songs Without Words.

Miriam Topasch in her numbers by Chopin, Mozart, Chaminade and Massenet displayed intelligence and one whose playing gives pleasure. Toby Schwartz, too, was among those in the front ranks. Bach, Chopin, Rubinstein and Chasins were among the chosen composers and her playing was marked by clarity and evenness of tone, good phrasing and color. The program closed with the Schubert Marche Militaire brilliantly performed by the Misses Schwartz, Levy, Krauss and Kreidman.

J. V.

HEINRICH GEBHARD

BOSTON.—Heinrich Gebhard, pianist, and three of his artist-pupils, Ethel Hutchinson, Selma Pelonsky and Paul Bregor, recently appeared as soloists in the series of Boston "pop" concerts under the baton of Arthur Fiedler. They played Bach's concerto for four pianos and orchestra. Reginald Boardman, another artist-pupil of Mr. Gebhard, performed Schumann's Symphonic Etudes at the Gardener Museum.

MARIA CARRERAS
PIANIST
Exclusive Management: Richard Copley, 113 W. 57th St., N. Y., Studio: 169 E. 78th St., N. Y. Phone: BU. 8-0311

JESSICA DRAGONETTE
RADIO—CONCERT
Mgt.: N. D. Loftus, Suite 700, 119 W. 57th St., N. Y. C.

ERNO RAPEE
CONDUCTOR
Music Hall Symphony Orchestra, New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative, 850 Orchestra Building, Chicago, Ill.

DIMITRI MITROPOULOS
CONDUCTOR
Minneapolis Symphony Orchestra

RENE MAISON
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York

ERICA DARBO
SWEDISH-NORWEGIAN DRAMATIC SOPRANO
Concert Management Vera Bull Hull, Steinway Bldg., New York City

BASIL CAMERON
CONDUCTOR
SEATTLE SYMPHONY ORCHESTRA
Seattle, Wash.

JOSEPH BENTONELLI
TENOR — METROPOLITAN OPERA ASSOCIATION
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York

EMILE BAUME
FRENCH PIANIST
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York

NORMAN ROLAND
BARITONE
Address: 152 West 57th Street, New York City

JEAN TENNYSON
SOPRANO
NOW IN EUROPE

GIBNER KING
COACH-ACCOMPANIST
162 W. 54th St., New York COlumbus 5-7976

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York

WALTER MILLS
BARITONE
Mgt.: Annie Friedberg, 250 W. 57th Street, New York

EUGENE LIST
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

FRIEDA HEMPEL
SOPRANO
Management of Frieda Hempel
Suite 701, 119 West 57th St., N. Y.

RUTH POSSELT
VIOLINIST
Management: Haensel & Jones
113 West 57th Street New York

FRITZ MAHLER
MUSICAL DIRECTOR
PHILADELPHIA CIVIC GRAND OPERA CO.
Mgt. Annie Friedberg, 250 W. 57th St., New York

MARION FRANK LESLIE
COMMENTATOR — DRAMALOGUIST
The Vanderbilt, New York City

JOSEPHINE FORSYTH
COMPOSER
G. Schirmer, Publisher,
3 East 43d St., New York

GINA CIGNA
SOPRANO—AMERICAN TOUR NOW BOOKING
Personal Representative: Attilio Lamponi,
Via Piazza S. Maria Beltrade No. 7, Milano, Italy

LUBOSHUTZ and NEMENOFF
TWO PIANO TEAM
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

SANTO DI PRIMO
TENOR
Management Haensel & Jones
113 West 57th St. New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

MARGA WALDRON
AMERICAN DANCER
Mgt.: Milton Bendiner, Steinway Hall, N. Y. C.

VINA BOVY
SOPRANO—METROPOLITAN OPERA
NBC Artists Service
30 Rockefeller Plaza New York

LILLIAN GUSTAFSON
SOPRANO
Exclusive Mgt.: Annie Friedberg, 250 W. 57th St., New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

MUSIC RENTAL LIBRARY
Symphonies — Concertos — Operatic Arias
MECCA MUSIC SERVICE
66 West 55th St., New York COlumbus 5-1512

Conservatories and Schools

(*Continued from Page 37*)

Miss Ceo is to be one of the soloists on July 11 with the Wheeling Symphonettes under the direction of Antonio Modarelli, former conductor of the Pittsburgh Symphony Orchestra. This organization is giving sixteen concerts, using thirty regular players.

Peabody Conservatory of Music

BALTIMORE, MD.—The summer school of the Peabody Conservatory of Music opened its twenty-sixth session on June 28 with an enrollment far exceeding that of any previous season. Pupils from practically every section of the country have registered. The summer school, as in former years, is under the management of Frederick R. Huber.

One of the features of the summer session at the Peabody Conservatory, the Johns Hopkins University and the Maryland Institute is a series of Sunday evening recitals arranged by Mr. Huber, which are held in the concert hall of the conservatory and present members of the Peabody Summer School faculty. On July 11, Reinald Werrenrath, baritone, was heard; July 18 bringing Louis Robert, organist; July 25, Frank Gittelson, violinist; and August 1, Pasquale Tallarico, pianist.

Michigan State College

EAST LANSING, MICH. — Michigan State College's department of music has recently completed a series of ten historical programs under the title *Collegium Musicum*. This series was an innovation in the usual programs of music schools in this country. It served as a supplement to the theoretical and historical courses offered by the department in collaboration with other departments of the college. Close attention was given to authenticity of performance and setting.

The first program, the Gregorian office of vespers for the feast of St. Cecilia, was sung last November by a men's choir under the direction of William Kimmel, with the Rev. James Connerton, Rector of Moreau Seminary at Notre Dame University, as celebrant. The succeeding nine programs were as follows:

January 10, compositions of Francesco Landini: madrigals, ballate and caccia, transcribed from the medieval notation by Dr. Leonard Ellinwood of the theory division. The ballate were performed by a group of dancers, members of Orchesis, under the direction of Ann Kuehl, instructor in dance.

January 24, a group of Frottole and Villanelle of the late fifteenth century, compositions for single voice with string accompaniment.

February 7, The Masque of Beauty by Glee Club, Josephine Kackley directing dances by members of Orchesis, Ann Kuehl, directing; costumes by members of the Home Economics Division and Sigma Alpha Iota; speaking parts were taken by members of the music department staff.

February 21, sixteenth century chamber music, compositions for three viols by King Henry VIII of England, transcribed from the original notation by Dr. Ellinwood.

March 7, The Remede de Fortune by Guillaume Machault, reviewed by Dr. L. C. Stevens of the French department. Selections from the work were sung by Ben Jonson, with music by the Women's William Kimmel of the music department, accompanied by appropriate instruments.

March 21, performance of two early symphonies, one of the Mannheim symphonies by Cannabich and the Haydn "Farewell" Symphony, by the Michigan State College Symphony Orchestra under the direction of Michael Press.

April 11, The College Madrigal Singers under William Kimmel's direction, gave a program of representative English madrigals.

April 25, Lewis Richards, harpsichordist, head of the music department, presented a program of music representative of various nations and periods for the harpsichord.

May 9, brought chamber music of the baroque period, played by students in the ensemble classes of Alexander Schuster, head of the cello division.

Throughout the series Dr. Leonard Ellinwood presided at the discussions and presented talks of an informal nature on the content of each program. Library exhibits were arranged for most of the programs, with pertinent manuscripts, plates and other material.

Although the series had been originally designed to present to college students and interested faculty the little known works of early periods, many people from the immediate vicinity and other Michigan cities attended the programs during the year.

Lawrence College Conservatory

APPLETON, WIS.—Recent student recitals included programs by Betty Jane Winans, soprano, of Glen Ellyn, Ill.; Lucille Wichmann, mezzo-contralto, of Appleton; Mary Catherine Steinberg, pianist, of Appleton; Jean Hutchinson, pianist, of Milwaukee; Mildred Server, Cloquet, Minn., and Hazel Dunn, organist, of Oconomowoc. Miss Winans and Miss Wichmann are from the studio of Dean Carl J. Waterman. Miss Steinberg, Miss Server and Miss Hutchinson are from the studio of Miss Brainard, and Miss Dunn is from the studio of LaVahn Maesch.

The conservatory choir, under the direction of Dean Carl J. Waterman, sang at the installation ceremony of Thomas Nichols Barrows as president of Lawrence College on June 11, and again at the baccalaureate service on June 13. Among the selections included in the latter program was the Noble Cain arrangement of O Thou In Whose Presence which was dedicated to the Lawrence A Cappella Choir.

LaVahn Maesch, associate professor of organ and music history, has been granted a leave of absence for the year to continue in graduate study at Eastman School of Music, Rochester, N. Y.

Francis Proctor, instructor in piano and theory, has been promoted to the rank of assistant professor and will have charge of the organ department during Mr. Maesch's absence. Mr. Proctor is studying with Hugh Porter, of the Juilliard School of Music, N. Y.

Marshall Hulbert, secretary to the conservatory, has been appointed instructor in voice and music history. He is studying at Columbia University and with Frank La Forge during the summer.

Professor Cyrus Daniel, who has been on leave of absence for the past year, has returned for the regular summer session, which opened June 21. Professor Daniel received the master of music degree from Yale University this June. J. C.

New England Conservatory of Music

BOSTON.—Supplementing the courses offered by regular members of the New England Conservatory faculty who remained to teach for the summer session (June 30-August 10), were special classes conducted by the pianist, Harold Bauer, and Angela Diller, director of the Diller-Quaile School. Nearly 100 students were enrolled in Miss Diller's intensive four-day course, which was in session July 19-22. Many were teachers, though Miss Diller's discussions

(*Continued on Page 40*)

GORODNITZKI
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street New York

FRANK FOREST
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

JOSEF HOFMANN
PIANIST
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

CLYDE KEUTZER
AMERICAN TENOR
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

BRUNA CASTAGNA
Leading Contralto, Metropolitan Opera Association
Management: Haensel & Jones, Steinway Hall, New York

GEORGE PERKINS RAYMOND
AMERICAN TENOR
Mgt.: Annie Friedberg, 250 W. 57th St., New York

PERCY GRAINGER
PIANIST Manager: Antonia Sawyer
9 Cromwell Place White Plains, N. Y.

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

D. C. DOUNIS
Master Lessons for Artists, Teachers and Advanced Violinists
Secretary, 123 West 57th Street New York

ARTHUR ALEXANDER
VOICE
By appointment only—400 East 57th St.,
New York, N. Y. Phone PLaza 3-8452

LEON CARSON
TENOR—TEACHER OF SINGING
30 Cottage Pl., Nutley, N. J. 100 W. 72nd St., N. Y.
Tel.: Nutley 2-2480 Tel.: TRaf. 7-0700

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-0700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studios: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester N Y

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

Conservatories and Schools

(*Continued from Page 39*)

and demonstrations were of a general nature. Not only were pianists in Mr. Bauer's class, but also performers in other fields. This was the third summer Mr. Bauer has given this course at the conservatory; and, as before, several younger faculty members enrolled, as well as pianists known to Boston audiences.

Juilliard Summer School

Sascha Gorodnitzki, pianist, opened the annual summer course of concerts in the Juilliard Concert Hall, New York, on July 13. Vera Brodsky and Harold Triggs, two-pianists, were heard on July 14; 15, Charles Hackett, tenor. Other artists include Katherine Bacon, Fraser Gange, Muriel Kerr, Charles Krone, Sascha, Jacobsen, Samuel Gardner, Alton Jones, Arthur Newstead, Hugh Porter, Marie Miller, Kathleen Parlow and Frank Sheridan. The regular series consists of eight piano recitals and eight miscellaneous recitals.

Philadelphia Conservatory

The Philadelphia Conservatory of Music announces that the piano contest for the D. Hendrik Ezerman Foundation Scholarship will take place at the conservatory during the last week in September, the winner to receive a full season's tuition with Olga Samaroff. This $400 prize is offered yearly by the Memorial Committee of the D. Hendrik Ezerman Foundation. For full information write to the Secretary, 216 South 20 St., Philadelphia, Pa.

THE NORFLEET TRIO Catharine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Norfleet Trio Camp for Girls, Peterboro, N. H., July and August. The Helen Norfleet School, New York, for girls of artistic interests. 10 East 93rd St., New York. Tel. ATwater 9-8808.

EMILIO ROXAS
Teacher of JAN PEERCE
LEADING TENOR RADIO CITY MUSIC HALL
COACH OF MARTINELLI
160 West 73rd St., New York TRafalgar 7-1676

ELAINE DE SELLEM
Mimo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

CREIGHTON ALLEN
CONCERT PIANIST—COMPOSER
446 Third Ave., New York LExington 2-4419

MISCHA GOODMAN
VIOLIN STUDIO
For Advanced Artists
Studio 34, Metropolitan Opera House Bldg., 1428 Broadway
Appointments by Mail

VICTOR PRAHL
BARITONE
Sage Hall, Smith College, Northampton, Mass.

PAUL ULANOWSKY
COACH—ACCOMPANIST—INSTRUMENT and VOICE
230 West 84th St., N. Y. C. Circle 6-2100

MRS. DANIEL SULLIVAN
Teacher of ALICE NIELSEN and GEORGES BAKLANOFF
Write for Booklet—"SINGING"
132 W. 74th St., New York TRafalgar 7-1291

ADA BELLE FILES
CONTRALTO
Costume Recitals
1400 Lake Shore Drive, Chicago, Ill.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt: Bernard R. Laberge, Inc., 8 W. 40th St., N. Y.

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner,
315 W. 87th St., N. Y. C. COlumbus 5-0309

NINA QUARTIN
LYRIC COLORATURA
G. H. Delrymple, Personal Representative,
229 West 42nd St., N. Y. C.

ESTABLISHED 1857

PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed.

MUSIC TEACHERS PLACEMENT SERVICE
HERMANN R. MAIER, M.A. 18 East 16th St. New York
Positions for vocal and instrumental teachers in private and public schools and colleges
GRamercy 7-6368

HENRY A. SCHROEDER
VOICE — Teacher of
VIOLA PHILO—EVELYN HERBERT—ROBT. HALLIDAY
Steinway Hall, New York

The CINCINNATI TRIO
ART VAN LEEUWEN, Flute FRITZ BRUCH, 'Cello
MAY ESTEL FORBES, Piano
222 McCormick Place Cincinnati, O.

GINA VANNA
SOPRANO
Personal Representative: Donna Parker,
Kimball Building, Chicago, Ill.

MILDRED HOWSON HARTLEY
MEZZO-CONTRALTO
The Athenaeum Concert Mgt., Steinway Hall, New York

GEAN GREENWELL
BASS—BARITONE
CONCERT—ORATORIO—OPERA
Mgt.: J. W. Cochran 1102 Steinway Hall, New York

MAURICE MATTESON
Baritone
LECTURE—RECITAL
537 W. 121st St., New York, CAthedral 8-8640

ESTHER GOODWIN
CONTRALTO
American Conservatory of Music, Chicago, Ill.

ADELAIDE AHRLING
SOPRANO
ORATORIO—RADIO—RECITALS
510 Blanchard Parkway, Allenhurst, N. J.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

BETTY LASLEY
PIANIST — TEACHER
238 East 105th Street, New York, N. Y.

JANE ROSS
CONTRALTO
CHICAGO CITY OPERA
Address: 825 Orchestra Bldg., Chicago, Ill.

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 810 South Michigan Avenue, Chicago, Ill

RUTH CULBERTSON
CONCERT PIANIST
NAUMBURG PRIZE WINNER, 1930
Suite 703, 119 W. 57th St., New York City

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
TEACHER OF SINGING
2201 Eutaw Place Baltimore, Md.

GRACE LaMAR
CONTRALTO
Management: Richard Copley,
113 West 57th St., New York

EUGENE NIGOB
CONCERT PIANIST
Suite 701, 119 West 57th St., New York, N. Y.

OTTO LEHMANN
CONDUCTOR — ACCOMPANIST — COACH
Hotel Wellington, N. Y. C. Tel. CI. 7-3900

LYUBA SENDEROWNA
DRAMATIC CONTRALTO
Room 704—119 West 57th St., N. Y.

MARIO MICCU TEACHER OF PIANO
30-56 86th St., Jackson Heights, L. I.
162 West 56th Street, New York

CATHERINE HAWKS MEZZO-SOPRANO
Suite 706,
119 West 57th St., New York

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York
TRafalgar 7-6451

Charles Sanford Skilton *Composer and Organist*
University of Kansas
Lawrence, Kansas

MARION SCHROEDER *Soprano*
BOORAS
MINAS *Baritone*
4418 North Sacramento Ave., or 310 Fine Arts Bldg., Chicago. Phone Ind. 4625

Ernst Victor Wolff HARPSICHORDIST PIANIST
Mgt.: Guild for Musicians,
113 W. 57th St., New York

DOROTHEA LAWRENCE SOPRANO
CONCERT, OPERA, RADIO
Athenaeum Concert Management,
Steinway Hall, N. Y. C.

ALEXANDER LIPSKY
PIANIST
Studio: 140 West 69th St., New York City
Telephone ENdicott 2-4582

HARRY T. CARLSON
CONDUCTOR — PIANIST — ORGANIST
Chicago Conservatory, Kimball Hall, Chicago, Ill.

FÉLIX FOX
PIANIST
Concert Direction Aaron Richmond,
Pierce Bldg., Boston, Mass.

FREDA DRAPER
CONTRALTO
Address: 64 East Jackson Boulevard, Chicago, Ill.

A. Y. CORNELL
VOICE
Carnegie Hall, New York Phone Circle 7-7958

RUTH ROONEY
SOPRANO
Suite 705, 119 W. 57th St., New York

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

EVA LYNNE BOOTH
CONCERT PIANIST
507 W. 113th St., New York MOnument 2-2934

LOUISE JENKINS
COSTUME RECITALS
SINGING — ACTING — DANCING — LECTURING
370 Riverside Drive, N. Y. C. AC. 2-5222

CHARLES BAKER
VOCAL COACH
S. 2345 Broadway, New York SU. 7-2860

ANNE MARY BENTLEY
PIANIST
Room 709, 119 W. 57th St., New York City

DOROTHY BOWEN
SOPRANO
ORATORIO — CONCERT — RADIO
825 Orchestra Building Chicago, Ill.

COURTY ROSSI-DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
Phone PEnnsylvania 6-2634—6 to 7 Mon. & Thurs.
152 Hawthorne Ave. Glen Ridge, N. J.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

PHILADELPHIA CONSERVATORY OF MUSIC
Chartered by the Commonwealth of Pennsylvania
FOUNDED 1877
216 South 20th Street
MRS. D. HENDRIK EZERMAN
Managing Director
Courses leading to Degrees

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Ettelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City CO. 5-9131

DELPHIC STUDIOS RECITAL HALL
for Artist and Student Recitals
Reasonable rates
724 Fifth Ave., N. Y. C. COlumbus 5-9340

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., New York. LE. 2-9544

Eugene Conley
TENOR
Mgt.: Esther Snow Carter, 586 Newbury St., Boston, Mass.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 West 73rd Street, New York TRafalgar 7-6700

CAROLYN GRAY
COACH—ACCOMPANIST
PROGRAM BUILDER—PIANIST
The Beaux Arts, 307 E. 44th St., N.Y.C. MU. 4-4890

MISCHA MELLER
PIANIST
Studio: 8 West 52nd St., N. Y. C.
Concert Management:
Richard Copley, Steinway Hall, N. Y.

Cantor JACOB SCHWARTZ
INSTRUCTOR OF HAZANUTH
Students prepared for the Cantorate
Studio: 585 West End Ave., N. Y. City SChuyler 4-2394

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
6038 Sheridan Road, Chicago

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago Ill.

DAVID ZEIKEL
DISTINGUISHED AMERICAN VIOLINIST
CONCERT — RECITAL — RADIO
27 Arlington Avenue,
Santa Barbara, Calif.

WILLIAM ROYAL
TENOR
CONCERT — OPERA — RADIO — ORATORIO
1830 Cahuenga Blvd., Hollywood, Calif. Phone GL. 8218

MILDRED SANGER HOUSE
COMPOSER—CONDUCTOR
1423 So. St. Andrews Place,
Los Angeles, Calif. Phone RO. 8326

CLEMENCE GIFFORD
CONTRALTO
Behymer Artist Bureau, Philharmonic Auditorium,
Los Angeles, Cal. Personal Rep. Wynn Rocamore

MILFORD JACKSON
BARITONE — TEACHING
Pupil of Mario Sammarco, Milan, Italy
Frank La Forge and Solon Alberti, N. Y. City
Italian—French—German diction
718 N. Columbus Ave., Glendale, Cal. Kenwood 6242

SUTRO-SEYLER STUDIO
MUSIC DANCE DRAMA
1417 West Blvd., Los Angeles, Cal. Phone WHitney 6316

CLARENCE LOOMIS
AMERICAN COMPOSER
TEACHER of THEORY and PIANO
DRUMMOND, MICHIGAN
(Summer address)

A. KRONKOWSKI
VIOLINIST AND TEACHER
Beginner and Advanced
233 S. Broadway, Los Angeles, Cal. Phone MA. 4727

VERA BARSTOW
CONCERT VIOLINIST CHAMBER MUSIC
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd., Los Angeles, Calif.
Phone West Los Angeles 32237

WILLEM VAN DEN BURG
Associate Conductor San Francisco Symphony Orchestra
Assistant Conductor San Francisco Opera Company
c/o Opera House, San Francisco, Calif.

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA
2740 First Ave., San Diego, Calif.

RAYMOND McFEETERS
PIANIST
ACCOMPANIST
COACH
728 S. Marengo Ave., Pasadena, Calif. Phone Terrace 3361

DR. GEORGE LIEBLING
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Cal. HI. 1131

GERHARD JOËL
CONDUCTOR
of orchestra, opera and radio—Berlin, Munich, Brunswick, Amsterdam, Brussels, London, Buenos Aires, New York, Philadelphia. 7218 Hollywood Blvd., Hollywood, Calif. Phone HI. 3579

JOSEPH QUINTILE
SOLO HARPIST
CONCERTS
Formerly Harpist of Cincinnati Symphony Orchestra
1439 N. Curson, Hollywood, Calif.
Phone HI. 9945

Thomas Griselle
COMPOSER
(ASCAP)
1800 El Cerrito Place,
Hollywood. Phone Hillside 9006

JACQUES GERSHKOVITCH
CONDUCTOR
Portland (Oregon) Junior Symphony Orchestra and Salem (Oregon) Philharmonic Symphony Orchestra

JOHN HOPPER
PIANIST
ACCOMPANIST
TEACHER
116 N. Wilton Place, Hollywood, Calif. Phone GL. 2445

GERALD H. S. KENDALL
PIANIST
ACCOMPANIST
TEACHER
Beginners and Advanced
800 N. Brand Blvd., Glendale, Calif. Phone Douglas 8585

ARTHUR ROSENSTEIN
ACCOMPANIST
and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 3758

LILLIAN STEUBER
CONCERT PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

BAXTER RINQUEST
TEACHER of SINGING
MAKER OF SUCCESSFUL SINGERS AND ARTISTS
Author of Vocal and Speaking Text
Exponent of Bispham, Stephens, Brady, Witherspoon
1435 N. Stanley Ave., Hollywood, Calif.
Phone HI. 4488

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
1547 S. Gramercy Place,
Los Angeles, Cal. Tel. RO. 8245

LOIS HIGHLEY
SOPRANO
Lecture-Recitalist
in Songs of Many Nations
Highley Manorplace, Rt. 1, Box 213-B,
Oklahoma City, Okla.

WM. BACHENHEIMER
CONDUCTOR
GRAND & LIGHT OPERA
VOICE—COACHING
Musical Director of MARIA JERITZA
1945 Franklin Circle, Hollywood, Cal.
Phone HI. 1486 (No answer GR. 5167)

VIRGINIA CARD
COLORATURA SOPRANO
OPERA — SCREEN — RADIO — CONCERT
1218 Lodi Place, Hollywood, Calif. Tel. GL. 3166
Behymer Artist Bureau, Los Angeles, Calif.
Personal Representative: Wynn Rocamora

BEN EDWARDS
DIRECTOR—VOCAL COACH—BASS-BARITONE
HOLLYWOOD SYMPHONIC CHORISTERS
Available for Sound Recording—Radio—Concert
Also available for Choir Conducting
Marjorie Allen, Bus. Rep. Phone CR. 5185 (Hollywood)
Music Dept. Junior College, Fullerton, Calif.

ADELAIDE ANDERSON
CONCERT PIANIST
ACCOMPANIST
Formerly Faculty Member Chicago Musical College. Hotel Boise, Boise, Idaho and Adelaide Andersen School of Music, Pocatello, Idaho.

MALCOLM McMILLAN Teacher of SINGING
COMPOSER—CONDUCTOR. Twelve years conductor St. Paul Orpheus Club. Past President and head of Voice Department, Guild of Music Teachers, Chapter 11. 730 No. La Cienega, Hollywood, Calif. OX. 1306

HELEN BATES Teacher of Singing OMERON CARL TENOR
1030½ N. Western Ave., Hollywood, Calif.
Phone HE. 9922

BEATRIX MAYO
MEZZO-CONTALTO
OPERA — CONCERT — RADIO — ORATORIO
5216½ Lexington Ave., Hollywood, Cal. Phone No. 7687

IDA GUNNELL
LYRIC COLORATURA
RADIO — CONCERT — TEACHING
12247 Hesby St., North Hollywood, Calif.
Phone No. Hollywood 4825

MARY REARDON
SOPRANO
RADIO — CONCERT — ORATORIO
702 Crenshaw Blvd., Los Angeles, Cal. Tel. Ga. 8874

GEORGIA WILLIAMS
VIOLIN
RADIO—RECITAL, TEACHING
1247 S. Windsor,
Phone WH. 4190 Los Angeles, Calif

HAROLD HURLBUT — DE RESZKE EXPONENT OF
TEACHER OF SINGING STARS OF SCREEN, STAGE, RADIO (NBC, CBS) OPERA
2150 Beachwood Drive, Hollywood, Calif.

BESSIE FUHRER ERB
VIOLINIST—TEACHER
CONCERT MASTER WOMAN'S SYMPHONY ORCHESTRA
132 S. Serrano, Los Angeles, Calif. Phone EX. 4758

VIRGINIA WRIGHT-SMITH
CONCERT PIANIST
RADIO—RECITALS
1792 Maple, Pasadena, Calif. Phone Colorado 3231

FRANCES MARION RALSTON
AMERICAN COMPOSER-PIANIST
TEACHER OF THEORY and PIANO
529 S. Harvard Blvd., Los Angeles, Calif.

ALTA TURK
CONCERT SOPRANO—TEACHER
605 S. Norton, Los Angeles, Calif.
Phone EX. 4572

EUNICE WENNERMARK
CONCERT VIOLINIST
RADIO — RECITAL — TEACHING
1820 W. 47th St., Los Angeles, Cal. Tel. VE. 8350

VERNON LEFTWICH
AMERICAN COMPOSER and CONDUCTOR
Arranging — Orchestrations — Theory Teacher
846 S. Broadway, Los Angeles, Cal. Tel. Tucker 6476

VICTOR PRANSKI
VOICE SPECIALIST
6683 Sunset Blvd., Hollywood,
Calif. Phone GR. 6725

DAISY SINCLAIR
ACCOMPANIST — COACHING
800 S. Virgil St., Los Angeles, Cal. Phone FE. 9441

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford, Los Angeles, Calif. Tel. GL. 3293

MISCHA LHEVINNE
PIANIST
Studio: 1937 Vista del Mar
Hollywood, Calif. Phone GL. 5938

HOMER GRUNN
TEACHER OF PIANO AND COMPOSER
911 Westchester Place, Los Angeles, Calif. Phone RO-1267.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Calif.

NELL COOPER
CONTRALTO
RADIO — CONCERTS — RECITALS
5108 Harold Way, Hollywood, Calif.
Phone OL. 0502

MARY CARR MOORE MUS. DOC.
AMERICAN COMPOSER
1816 S. Oxford, Los Angeles, Calif.
Phone: RE 5901

ELINOR REMICK WARREN
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

ADVERTISING INDEX

	Page
AHRLING, Adelaide	40
Alberti, Solon	3
Alexander, Arthur	39
Allen, Creighton	40
Allen, Robert	30
Althouse, Paul	38
American Academy of Dramatic Arts	4
Andersen, Stell	15
Anderson, Adelaide	41
Antoine, Josephine	12
Arendt, Elsa Harthan	6
Atkins, Mae Graves	6
Auditorium Recital Hall	6
Austin, Grace Leadenham	35
BACHENHEIMER, Wm.	41
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	30
Baker, Charles	40
Baklor, Elsa	40
Ball, Samuel	30
Balokovic, Zlatko	38
Bampton, Rose	12
Bane Booking Bureau	38
Bennerman, Lois	38
Barbirolli, John	38
Barre-Hill	33
Barrows, Harriot Eudora	6
Barstow, Vera	41
Bartlett & Robertson	38
Baume, Emile	38
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A.	33
Beckett, Wheeler	33
Benner, Tord	30
Bentley, Anne Mary	40
Bentonelli, Joseph	38
Berumen, Ernesto	3
Bigalli, Dino	4
Bishop, Frank	38
Bitter, Marguerite	5
Blatherwick, Barbara	37
Blickfelt, Frederik E.	30
Bloom, Tessa	4
Booras, Marion Schroeder	40
Booth, Eva Lynne	40
Borowsky, Serge	40
Bourg, Giacomo	6
Bovy, Vina	39
Bowen, Dorothy	40
Boyd, Mary Teitsworth	5
Bradbury, Claudia	5
Braddock, Amelia	6
Bradley, Ruth	3
Brady, William S.	3
Branzell, Karin	33
Braun, Leo	3
Britain, Radie	6
Brocks, Hanna	3
Brown, Eva	5
Browne, Mildred	6
Browalow, William	6
Burgess, June	3
Burnham-Wragg Piano School	3
Burns, Blythe Taylor	5
Burton, Arthur	41
Bush, Grace	41
Butler, Hanna	4
Buxton, Eugenia	28-39
Byers, Roxana	5
CADMAN, Charles Wakefield	30
Caidin, Jack L.	6
Callimahos, Lambros Demetrios	36
Cameron, Basil	38
Cameron, Jane	6
Campbell, Roy	4
Campon, John	3
Card, Virginia	41
Carlson, Harry T.	40
Carreras, Maria	38
Carson, Leon	39
Carter, Ernest	38
Case, Harriet	4
Castagna, Bruna	39
Castagnetta, Grace	4
Chambers, Peter	6
Chamlee, Mario	39
Chamlee, Ruth Miller	33
Chapman, Frank	39
Chase, Helen	6
Cherniavsky, Leo	33
Chester, J. & W.	40
Chicago Musical College	19-39
Chittenden, Kate S.	4
Cigna, Gina	39
Cimini, Pietro	5
Cincinnati Trio, The	40
Clarke, Tom	30
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	33
Cole, Lorenza Jordan	5
Coleman, Ellen	36
Collins, Edward	4
Colson, Frank	5
Composers Press, Inc.	35
Conley, Eugene	41
Cook, Naomi Cullen	14
Cooper, Nell	41
Cornell, A. Y.	40
Cornish School	18
Cottlow, Augusta	6
Coward, Mary Cook	5
Creatore Grand Opera Company	6
Crooks, Richard	38
Culbertson, Ruth	40
Curtis Institute of Music	13-39
Czerwonky, Richard	40
DARBO, Erica	38
D'Arville, Colette	37
Davis, Montgomery	37
De Avirett, Mr. and Mrs. Abby	5
Dellera, Riccardo	40
De Long, Rosabelle	5
Delphic Studios Recital Hall	41
Delta Omicron	6
De Martino, Ina	4
De Segurola, Andres	30
De Sellem, Elaine	40
Devries, Mr. and Mrs. Herman	4
DeZuniga, Julia Bal	5
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	39
Dounis, D. C.	39
Dragonette, Jessica	16-38
Draper, Freda	40
Dresskell, Lucile and Miles	4
Dryer, Kathryn Tyndall	4
EAST, Grace Adams	30
Eastman School of Music	39
Eckstrom, Adolph	37
Edwards, Ben	41
Eisenberg, Maurice	36
Elkan, Ida	6
Ellison-White Conservatory	31
Elman, Mischa	38
Elmore, Robert	4
Erb, Bessie Fuhrer	41
Erb, John Warren	6
Everett, Charles	33
FEAR, Arthur	39
Fiedler, Elsa	6
Files, Ada Belle	40
Fischer, Inc., Carl	34
Fischer & Bro., J.	34
Flack, Robert	5
Fonteyn, Christina	20
Forest, Frank	39
Forsyth, Josephine	39
Foster, Harriet	4
Fox, Felix	40
Frantz, Dalies	12
French, Isabel	4
Freschmann, Ann	28
Freund, Helen	6
Fujiwara, Yosie	6
GAILLARD, Mrs. Theodore A.	3
Galamian, Jean	36
Galaxy Music Corporation	34
Ganz, Rudolph	20
Garrigue, Esperanza	3
Geon, Marcella	4
Gerschkovitch, Jacques	41
Gerster-Gardini School	41
Giannini, Dusolina	38
Gibson, Michel	36
Gifford, Clemence	41
Giglio, Sandro	4
Gillette, Ruth	30
Golde, Walter	3
Goldstein, Sarah	36
Gonvierre, Claude	3
Goodman, Mischa	40
Goodwin, Esther	40
Gorin, Igor	30
Gorodnitski, Sascha	39
Got, Claude	36
Graffman, Vladimir	3
Grainger, Percy	39
Grasse, Edwin	3
Gray, Carolyn	41
Gray, John A.	5
Greenlees, Loudon	37-38
Greenwell, Gean	40
Griffis, Elliot	33
Griffith, Yeatman	31
Griselle, Thomas	41
Groff-Bryant, Anna	6
Grunn, Homer	41
Gunnell, Ida	41
Gustafson, Lillian	39
Guthrie, James	5
Guttman-Rice, Mme. Melanie	4
HALBERT, Howard	5
Hammond, Alexander	5
Harris, Daniel	4
Harris, Edward	3
Hart House String Quartet	39
Hartley, Mildred Howson	40
Hassler, Jeanne	6
Hawks, Catherine	40
Helfman, Max	41
Hempel, Frieda	39
Henry, Harold	33
Herrick, John	39
Hess, Hans	40
Hess, Myra	29-38
Hier, Ethel Glenn	4
Highley, Lois E.	41
Hill-Coleman	35
Hille, Waldemar B.	4
Hofmann, Josef	39
Hollywood-Knickerbocker Hotel	31
Holtzman, Mme. Florence Lee	31
Hopper, John	41
Horne, Mina	33
Horton, Russell	5
Ho-To-Ma-We	5
Hottinger, Elsa	6
House, Mildred Sanger	41
Howell, Ruth	5
Hoyen, George	6
Hurlbut, Harold	41
Huss, Henry Holden	6
Hutcheson, Ernest	39
INSTITUTE of Musical Art	37
Iturbi, Jose	38
Irwin, Richardson	4
JACKSON, Milford	41
Jenkins, Louise	40
Jepson, Helen	12
Joel, Gerhard	41
Jolliffe, Norman	3
Juilliard School of Music	39
KASS, Florence	6
Kaye, Milton	40
Kazamek, George	36
Kendall, Gerald H. S.	41
Kenyon, Doris	30
Keutzer, Clyde	39
Kilenyi, Edward	36
King, Gibner	38
Klein, Joseph J.	5
Knox, Edith	41
Koechig, Ruth Terry	5
Krieg-Gerin Studios	5
Kronkowski, A.	41
Krvl and His Symphony Orchestra	14
Kubelik, Jan and Rafael	30
LABERTE Instruments	36
La Forge-Berumen Studios	39
La Mar, Grace	40
La Motte, Lila	4
Lanier, Helen	4
Lasley, Betty	40
Lawrence College Conservatory	4
Lawrence, Dorothea	40
Leftwich, Vernon	41
Lehmann, Lotte	33
Lehmann, Otto	40
Leopold, Ralph	4
Leslie, Marion Frank	39
Levy, Ellis	5
Levy, Heniot	4
Lewis, Bette	5
Lhevinne, Josef	38
Lhevinne, Mischa	41
Liebling, Estelle	39
Liebling, George	41
Lipsky, Alexander	40
List, Eugene	39
Liven, Marex	36
Loewenguth Quartet	36
Loomis, Clarence	41
Lorelle, Lucile	5
Luboshutz & Nemenoff	39
Luening, Ethel and Otto	4
Lundell, Esther	33
MacDERMID, Sibyl Sammis	4
MacDonald, Amanda	4
MacDonald, Jessie	5
MacKown, Marjorie and Allison	6
Magasin Musical, Pierre Schneider	36
Magee, Edythe J.	6
Mahler, Fritz	39
Maison, Rene	38
Mannes School of Music, The	18
Marcelli, Nino	41
Marcus, Adele	6
Margolis, Samuel	4
Marlo, Elinor	31
Martens, Violet	6
Martini, Nino	12
Mason, Edith	38
Mathieu, Andre	36
Matteson, Maurice	40
Mayo, Beatrix	41
Mecca Music Service	39
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	39
Meller, Mischa	41
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	12
Meusel, Lucille	40
Miccu, Mario	40
Miller, Cecile Heller	6
Mills, Walter	29-38
Mitropoulos, Dimitri	38
Mittell, Philip	3
Mola, Corradina	36
Monath, Hortense	38
Montez, Luisa	4
Moore, Mary Carr	41
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mundy, Anne	33
Mu Phi Epsilon	4
Murat, Ronald	3
Music Teachers Placement Service	40
McArthur, Edwin	4-14
McClanahan, Richard	6
McFeeters, Raymond	41
McMillan, Malcolm	41
NARDINI, Edna	5
National Piano Playing Tournament	6
National Symphony Orchestra	39
Nelson, Edgar	14
New England Conservatory of Music	18
Newton, Ivor	36
Nichols, Alice	6
Nigob, Eugene	40
Noack, Sylvain	5
Norena, Eide	17-37
Norfleet Trio	40
Norris, Jean	36
Norton, Eunice	38
Novaes, Guiomar	38
OLSSON, Emma	6
Olsson-Seffer, Irma	5
Omeron, Helen Bates	41
Ondricek, Emanuel	4
Onofrei, Dimitri	6
PADGITT, Bissell I.	4
Padwa, Vladimir	4
Paltengi, Madelena	4
Paret, Betty	41
Paris Saxophone Quartet	36
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	40
Pemberton, Virginia	38
Perfield, Effa Ellis	4
Persinger, Louis	33
Peters, Julia	38
Petri, Edoardo	3
Philadelphia Ballet	20
Philadelphia Conservatory of Music	40
Phillipowsky, Ivan	36
Picco, Millo	3
Ponselle, Rosa	37
Posselt, Ruth	39
Potter, Marguerite	6
Prahl, Victor	40
Pranski, Victor	41
QUARTIN, Nina	40
Quintile, Joseph	41
RALSTON, Frances Marion	41
Ramsay, Mary and Timberg, Anders	36
Rapee, Erno	38
Raymond, George Perkins	39
Rayner, Sydney	21-38
Reardon, Mary	41
Rebner, Wolfgang	33
Reese, Mae Gilbert	5
Reily, Ralph	5
Reimers, Paul	3
Reisenberg, Nadia	4
Rethy, Esther	33
Rhodes, Ellis and Mildred Ware	5
Riesberg, F. W.	3
Rinquest, Baxter	41
Rio, Mme. Anita	3
Robinson, Mrs. M. Hennion	5
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	36
Roland, Norman	38
Romani, Romano	33
Rooney, Ruth	40
Roosevelt, Emily	6
Rosati, Enrico	20
Rosenstein, Arthur	41
Ross, Jane	40
Rossi-Diehl, Courty	40
Rousseau, Louis	4
Roxas, Emilio	40
Royal, William	41
SAIDENBERG, Daniel	6
Salles, Pleyel	36
Sample, John Dwight	14
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Saunders Publications	35
Schelling, Ernest	39
Schirmer, Inc., G.	34
Schmid, Adolph	33
Schofield, Edgar	3
Schroeder, Henry A.	40
Schuster, Joseph	4
Schwartz, Cantor Jacob	41
Schwerke, Irving	36
Sciarretti, Alberto V.	4
Scionti, Silvio	6
Seibert, Henry F.	4
Senderowna, Lyuba	40
Shaffner, Ruth	4
Shelton, Gari	33
Shelton, Maud Key	4
Shure, Leonard	4
Sinclair, Daisy	41
Skilton, Charles Sanford	40
Skrobisch, Jean	3
Slenczynski, Ruth	37
Slocum, Blanche	4
Smallman, John	30
Smeterlin, Jan	38
Sorce, Charles	6
Spalding, Albert	39
Spada, William	6
Spear, Thelma	6
Steele, Eleanor and Clovis, Hall	33
Steuber, Lillian	41
Spillman-Kelley, Edgar	3
St. Leger, Frank	33
Stocker, Leonard	6
Stojowski, Sigismond	4
Sturani, Cesare	4
Sullivan, Mrs. Daniel	40
Sutro-Seyler Studio	41
Swain, Edwin Orlando	3
Swarthout, Gladys	38
Sword, Colleen	5
Sylenka	36
TALLEY, Marion	30
Tannenbaum, Helen	36
Tarnowsky, Sergei	4
Tennyson, Jean	38
Thiers, Louise Gerard	3
Thomas, Caroline	4
Thomas, Ralph	30
Thorner, William	39
Tibbett, Lawrence	12
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Turk, Alta	41
Turner, Ann	6
Tweedy, Maude Douglas	3
ULANOWSKY, Paul	40
University of Southern California	30
VAN DEN BURG, Willem	41
Van Der Velpen, Jeannette	6
Van Grove, Isaac	31
Vanna, Gina	40
Vaughn, Bertha	5
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	33
Von Harten, Georg	16-36
Von Zweygberg, Lennart	6
WAGNER, Oscar	38
Waldron, Marga	39
Waller, Dr. Frank Laird	6
Warren, Elinor Remick	41
Webster, Beveridge	39
Weigert, Herman	4
Weiss-Mann, Edith	36
Wennermark, Eunice	41
Westervelt, Louise St. John	41
Westlake, A. Verne	4
Westminster Choir School	4
Williams, Georgia	41
Wilson, Lillian Backstrand	5
Wolff, Ernst Victor	40
Woodforde, Eleanore	5
Wright-Smith, Virginia	41
YARTIN, Paul	3
Yon, Pietro A.	4
ZEIKEL, David	41
Zelzer, Harry	40
Zobelein, Bonnie	30
Zoller, Ellmer	3

FRITZ REINER
conducting at the Lewisohn Stadium in New York. (Photo by Pictorial Feature Service.)

HARRY KAUFMAN,
pianist, with "Bingo" at his summer home in Westport, Conn. On July 11 Mr. Kaufman was assisting artist with the Gordon String Quartet, Music Mountain, Falls Village; July 23, August 13 and September 3 he appears with Horace Britt and Remo Bolognini at the home of Mr. and Mrs. Norman Winston, Shippian Point, Conn. On August 7 Mr. Kaufman plays with the Philadelphia Orchestra at Robin Hood Dell under Jose Iturbi in Dohnanyi's Variations on a Nursery Theme. Mr. Kaufman continues his teaching this summer. (Photo by Herbert Petersen.)

CHARLES WAKEFIELD CADMAN
practising shots—with nothing deadlier, however, than a candid camera.

GERHARD JOEL,
assistant conductor of the Hollywood Bowl operas this summer. Previous to his coming to this country, he conducted orchestras, operas and radio programs in Berlin, Munich, Amsterdam, Brussels, London and Buenos Aires.

MEMBERS OF THE PHILADELPHIA BALLET
company aboard the SS. Champlain, bound from Paris and London engagements.

PHYLLIS BERLIN and LEONA KNOPF
at the New York studio of their teacher, Mrs. A. Theodore Gaillard. These two eight-year-old girls took part in the National Piano Playing Tournament and won highest honors on the District Honor Roll.

THE EASTMAN SCHOOL OF MUSIC SYMPHONY ORCHESTRA
(Howard Hanson, conductor; Paul White, associate conductor) on the stage of the Eastman Theatre, Rochester, N. Y., where the orchestra concluded its season by participation in the Eastman School Festival of American Music in May. The orchestra gave four public concerts in the Eastman Theatre in the season 1936-37, and played in Buffalo, N. Y., at the Eastern Music Educators Conference in April. It has a performance membership of 110 players. In the picture Dr. Hanson is at the left of the conductor's stand, Mr. White at the right.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

LANNY ROSS

American Tenor

Will Be Heard on the Packard Hour Radio Series from Hollywood Starting in September